

\$1 SUMMER 1958

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# CANADIAN ART

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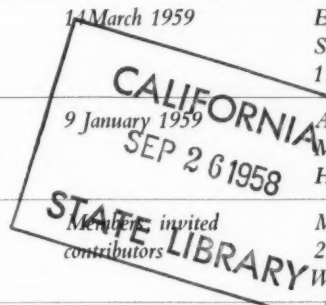
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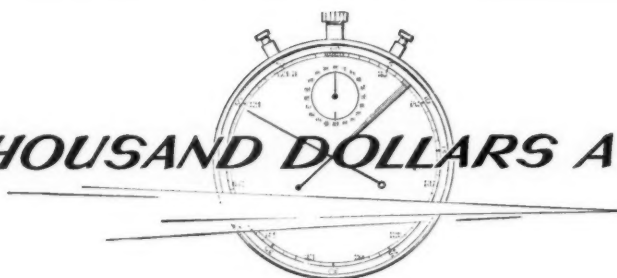
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# WHERE TO EXHIBIT 1958-1959

Society or Sponsor	Location and Opening Date	Final Date for Entries	Address for Application Forms
ALBERTA SOCIETY OF ARTISTS	22 February 1959 Calgary	10 February 1959	Mrs M. Staples, 315-40th Ave. S.W., Calgary, Alberta
ANNUAL SASKATCHEWAN EXHIBITION	20 March 1959 Saskatoon Art Centre	14 March 1959	Executive Secretary, Saskatchewan Arts Board, 1150 Rose St, Regina, Sask.
ART GALLERY OF HAMILTON WINTER EXHIBITION	6 February 1959 Art Gallery of Hamilton	9 January 1959	Art Gallery of Hamilton Main Street W. at Forsyth, Hamilton, Ontario
BRITISH COLUMBIA SOCIETY OF ARTISTS	Spring, 1959 Vancouver Art Gallery	Not yet invited contributors	Mrs A. M. Bell, 2506 Marine Drive, West Vancouver, B.C.
CANADIAN SOCIETY OF GRAPHIC ART	Spring, 1959	Early in 1959	Pauline Hooton, 340 Dufferin Street, Toronto 3, Ontario
CANADIAN SOCIETY OF PAINTERS IN WATER COLOUR	28 November 1958 Art Gallery of Toronto	10 October 1958	Miss Jocelyn Taylor, R. R. #1, Streetsville, Ontario
MARITIME ART ASSOCIATION	September, 1958	1 September 1958 Maritime artists only	Mrs Ruth Henderson, Box 535, Sackville, N.B.
MONTREAL MUSEUM OF FINE ARTS SPRING EXHIBITION	3 April 1959 Montreal Museum of Fine Arts	21 February 1959	Miss K. Kennedy, Montreal Museum of Fine Arts, 1379 Sherbrooke St W, Montreal
ONTARIO SOCIETY OF ARTISTS	Mid-February, 1959 Art Gallery of Toronto	First week in January, 1959	Roy Austin, 407 Birchmount Road, Toronto 13, Ontario
ROYAL CANADIAN ACADEMY	7 November 1958 Montreal Museum of Fine Arts	24 September 1958	The Secretary, Royal Canadian Academy, 63 Warland Ave, Toronto
SOCIETY OF CANADIAN PAINTERS-ETCHERS AND ENGRAVERS	7 March 1959 Royal Ontario Museum Toronto	4 February 1959	Mrs Anne Smith Hook, 32 Mountview Avenue, Toronto 9, Ontario
WESTERN ONTARIO EXHIBITION	May, 1959 Art Gallery and Museum, London, Ontario	Mid-April, 1959	Claire Bice, London Art Gallery and Museum, Queen's Avenue, London, Ontario
WINDSOR ART ASSOCIATION ESSEX COUNTY ARTISTS EXHIBITION	1 February 1959 Windsor, Ontario	19 January 1959 Artists from surrounding counties	The Secretary, Windsor Art Association, Willistead Art Gallery, Windsor, Ontario
WINNIPEG ART GALLERY WOMEN'S COMMITTEE; UNIVERSITY OF MANITOBA ART STUDENTS CLUB	8 November 1958 Winnipeg Art Gallery	20 - 25 October 1958	Winnipeg Art Gallery, Winnipeg, Manitoba.



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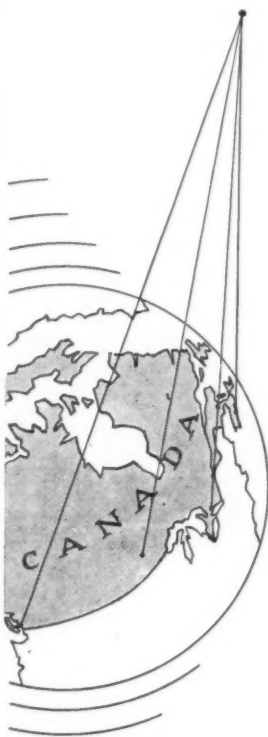
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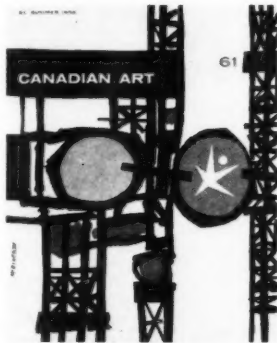
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CANADA



# CANADIAN ART

Volume XV. No. 3

August 1958



Jim McElheron, who designed the cover of this issue, was born in 1935 in Vancouver. He attended the Vancouver School of Art from 1951-1956; he specialized in graphic design and upon graduation won the school's Travel Study Scholarship and the Emily Carr Painting Scholarship for study in Europe. He lived in London and Brussels between 1956 and 1958. He has exhibited at the Vancouver Art Gallery, the New Design Gallery and in the Young Contemporaries 1957 exhibition. The cover incorporates the symbol of the Brussels World's Fair.

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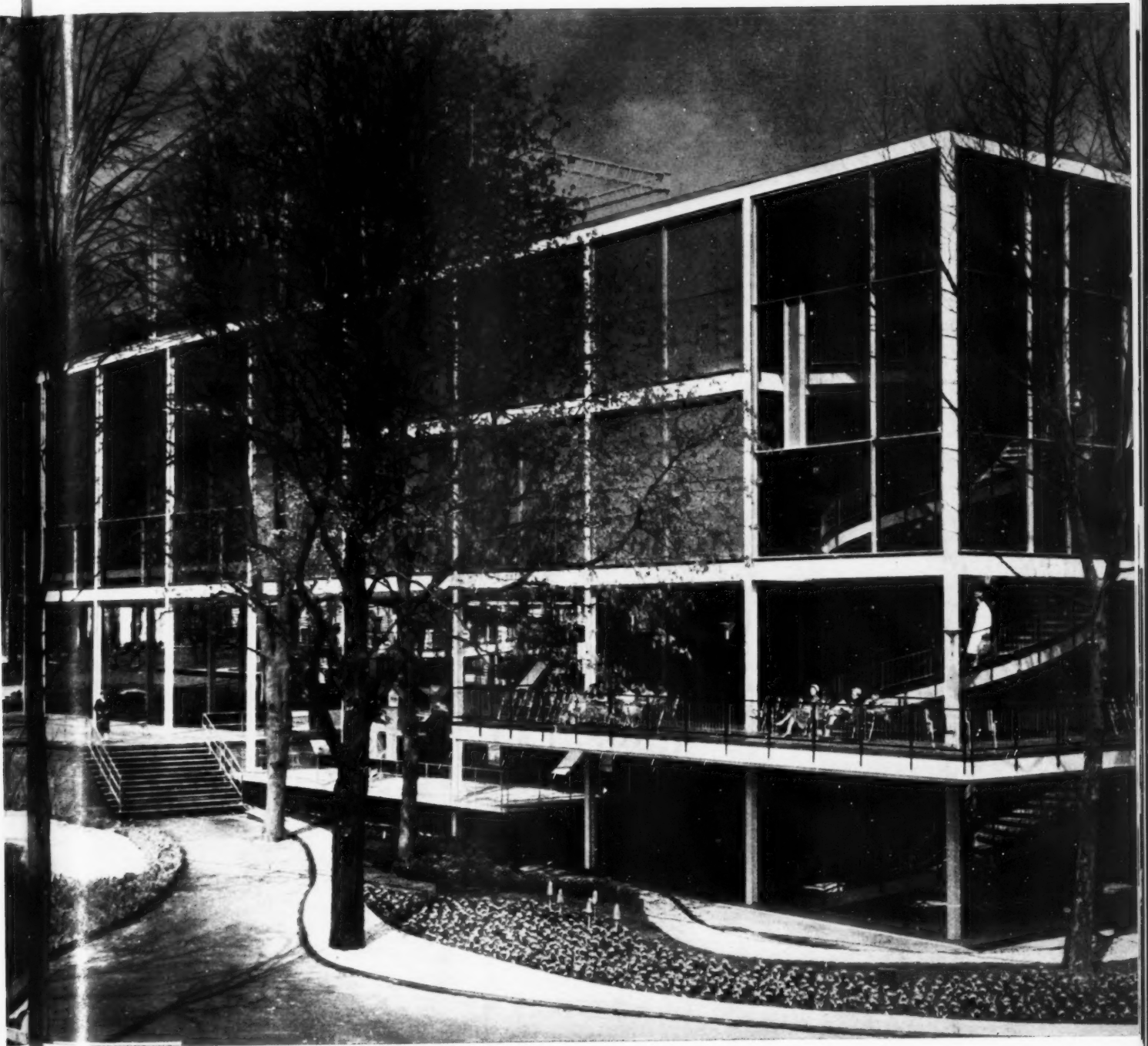
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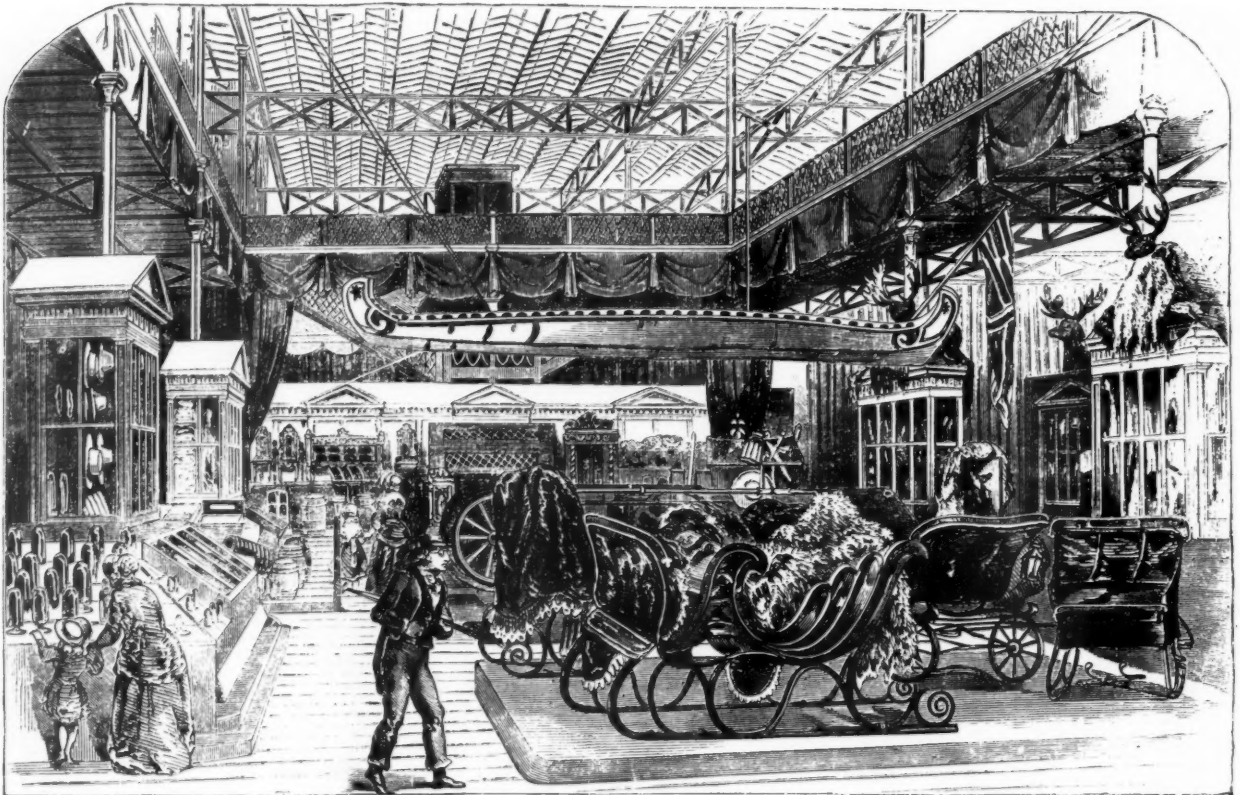
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# CANADA AT BU



# BUSSELS 1958





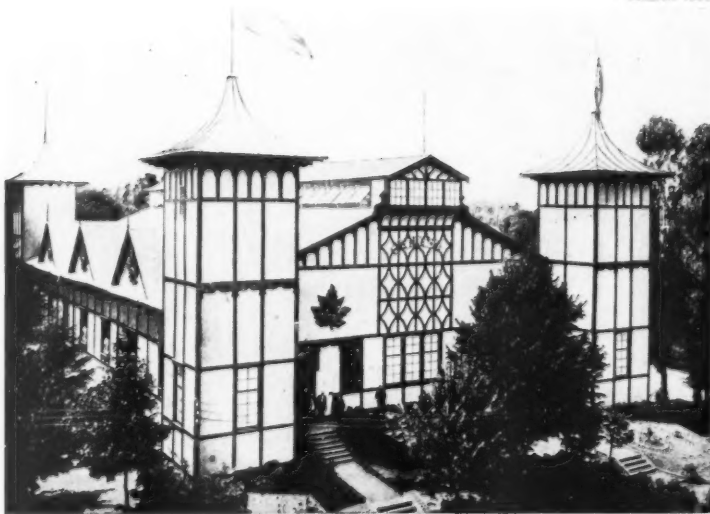
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LONDON 1851

## THE CANADIAN PAVILION: ITS ARCHITECTURE

by Charles Greenberg

MILAN 1906



4

LONDON 1911



5



Although few Canadians realize it, this country has a long history of participation in overseas exhibitions, particularly in relation to our short history as an integrated nation. It will perhaps come as a surprise to learn that, along with the latest thing in sleighs and modish hats, a fine Indian canoe was exhibited at the "Canadian Court" in the Crystal Palace at the Great Exhibition of 1851 in London, England (No. 3).

During the twentieth century, exhibition buildings have been erected on numerous occasions in many cities scattered about the globe. In the early part of the century it was not unusual to commission a firm of contractors both to design and erect a pavilion for Canada in Milan, Dublin or Rome. Although such a practice is inconceivable today, one must not forget how remote these cities were in 1906, when this pavilion (No. 4) was built in Milan. In addition, the lack of

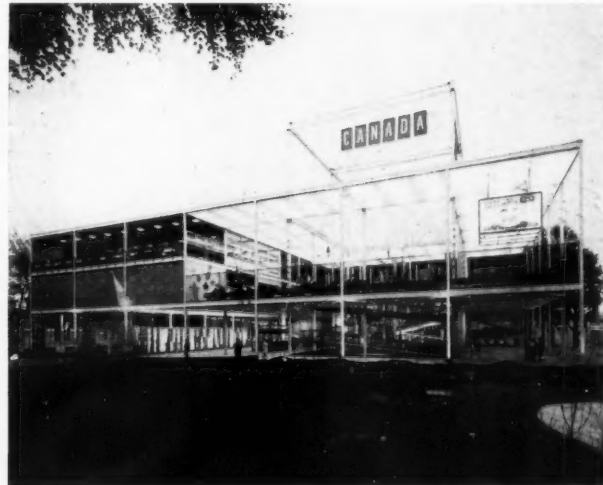
architectural maturity of this country is manifest everywhere in this early period. Nothing can betray more a poverty of idea than the erection of an almost full-size replica (three-quarter size to be exact) of the Canadian Parliament buildings at the Empire Exhibition in 1911 (No. 5). Vast quantities of misdirected craftsmanship were utilized in order to execute the work in such temporary materials as papier mâché and fibrous plaster. As late as 1937, in Paris, years after the founding of the Bauhaus, we erected an exhibition building, at the base of the Eiffel Tower, which simulated a grain elevator (No. 6). This was the first time we admitted a national identification wholly through the medium of architecture. It is, of course, fortunate that the grain elevator as a work of architecture has a power and a dignity of its own derived through form alone. But a grain elevator is not an exhibition building and

NEW YORK 1938



7

BRUSSELS 1958



8



PARIS 1937

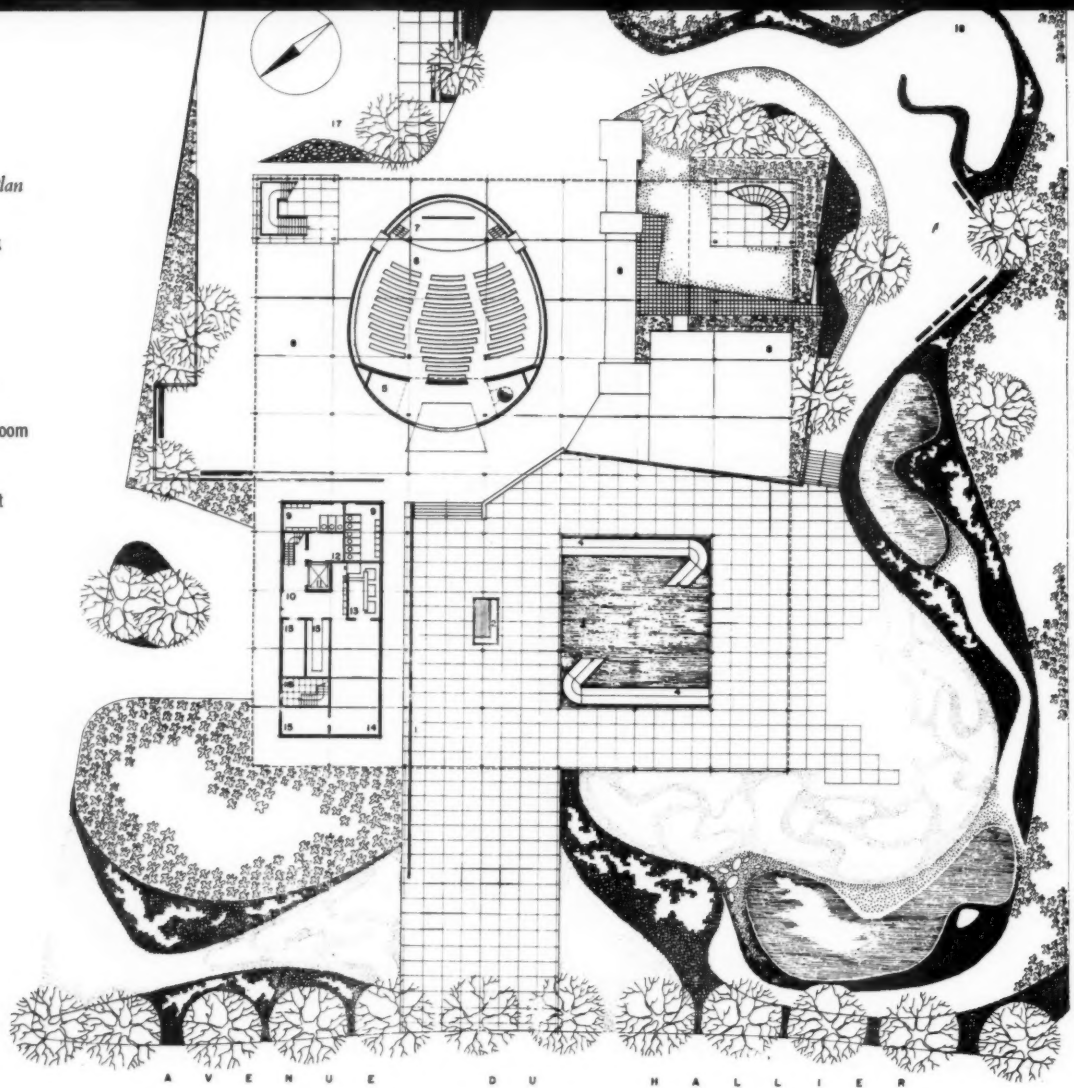
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3)-8) Examples of Canadian exhibition design between 1851 and 1958

5) "Nothing can portray more a poverty of idea than the erection of an almost full-size replica . . . of the Canadian Parliament buildings at the Empire Exhibition in 1911."

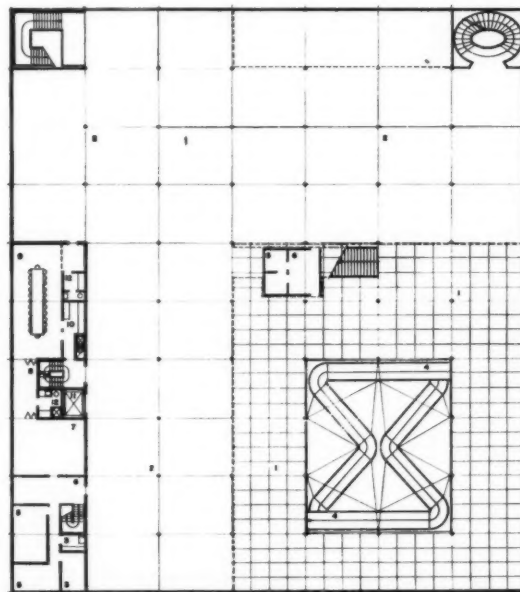
9) *Ground Floor Plan*

- 1) Mural wall
- 2) Information kiosk
- 3) Water court
- 4) Ramp
- 5) Foyer
- 6) Cinema
- 7) Stage
- 8) Exhibition space
- 9) Wash rooms
- 10) Goods-receiving room
- 11) Elevator
- 12) Machine room
- 13) Transformer vault
- 14) Workshop
- 15) Storage
- 16) Office entrance
- 17) Playground
- 18) Rest area



10) *First Floor Plan*

- 1) Promenade
- 2) Exhibition space
- 3) Storage
- 4) Ramp
- 5) Office
- 6) Waiting-room
- 7) Commissioner's office
- 8) Ante-room
- 9) Dining room
- 10) Pantry
- 11) Elevator
- 12) Wash rooms



#### CONDITIONS OF PARTICIPATION

All buildings must be removed including foundations and the whole of the site restored six months after the closing of the Fair.

#### STRUCTURE

Frame: A bolted steel frame with the outer perimeter connections welded on site for precision in detailing.

Floors: 2 by 3 inch laminated balsam and British Columbia fir.

#### CLADDING

2 inch thick panel consisting of honeycomb fibreboard with tempered masonite interior and exterior finish. The panel is set into standard curtain wall members, 1 by 7 inches each. These members are fixed to blocking which is bolted to the webs of columns and to flanges of beams.

#### FINISHES

Floors, battleship linoleum; ceilings, painted plaster; exposed timber, stained.

#### COLOUR

Steel, bone white; wall cladding, cobalt blue; cinema wall, plaster painted black with incised line mural reading white.

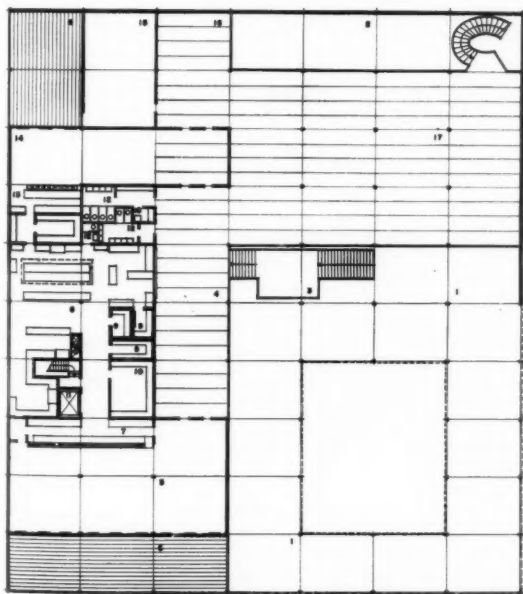
Glass: Coloured transparent plate glass is used extensively throughout the building. Colours: amber, smoke-grey, steel-grey, blue and opaque vermilion.

#### STAIRS AND RAMPS

All major vertical circulation elements are suspended on approximately one-half-inch diameter high-tensile steel cables. Stairs and ramps are of steel construction with coloured polished concrete tread and landing infill.

- 11) Second Floor Plan
- 1) Upper part of promenade
  - 2) Upper part of exhibition space
  - 3) Observation landing
  - 4) Circulation area
  - 5) Restaurant
  - 6) Terrace
  - 7) Restaurant entrance
  - 8) Kitchen

- 9) Cold storage
- 10) Storage
- 11) Elevator
- 12) Wash rooms
- 13) Bar
- 14) Cocktail lounge
- 15) Library
- 16) Art gallery
- 17) Exhibition space



#### HANDRAILS

Black-anodized aluminum railings with glass or metal rods as infill.

#### LIGHTING

Luminous ceiling for the promenade area and under the ramps and observation landing.

#### MURAL

Entrance mural anodized aluminum frame by Norman Slater supporting terracotta sculpture panels by Louis Archambault.

#### TOWER FEATURE

Aluminum "petals" plated and anodized to simulate various Canadian metals, by Norman Slater.

#### ENGINEERING

The consultant engineer was W. Sefton, P.Eng.

**CHARLES GREENBERG, M.R.A.I.C., A.R.I.B.A.,** was graduated from the School of Architecture, University of Manitoba, in 1946. He spent some years in England lecturing at a university and at the Royal College of Art, and presently has his own practice in Ottawa. He was appointed by the Canadian Government to design its pavilion for the International and Universal Exhibition, Brussels, 1958.

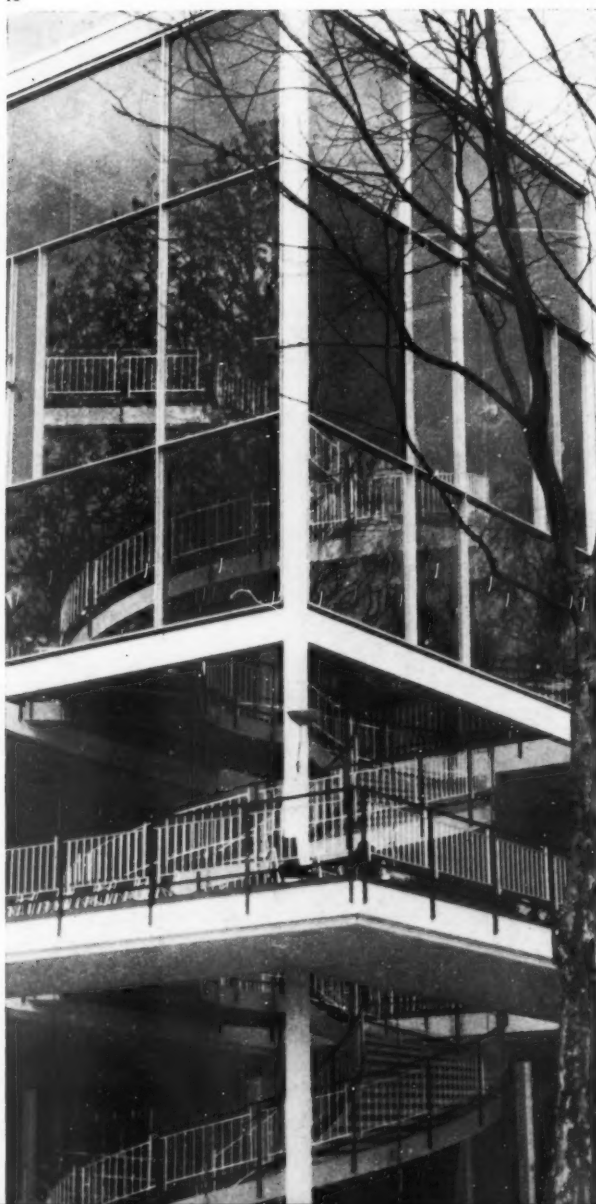
12) Detail of the balcony on the first floor



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# THE CANADIAN PAVILION: ITS ARCHITECTURE

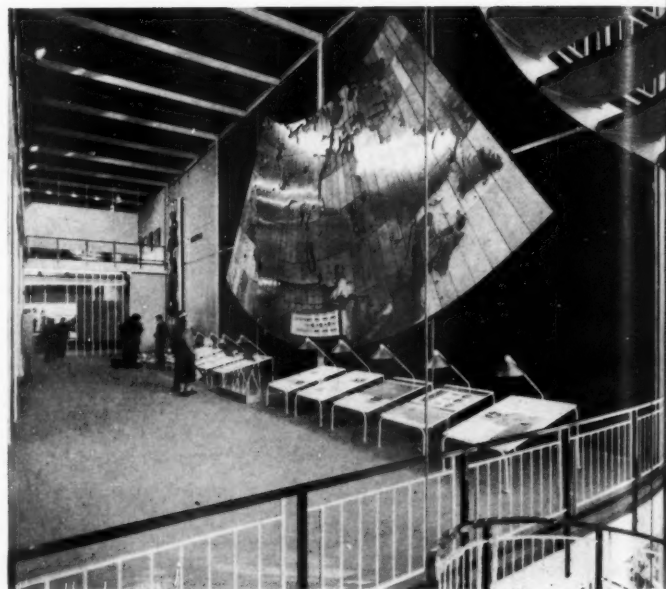
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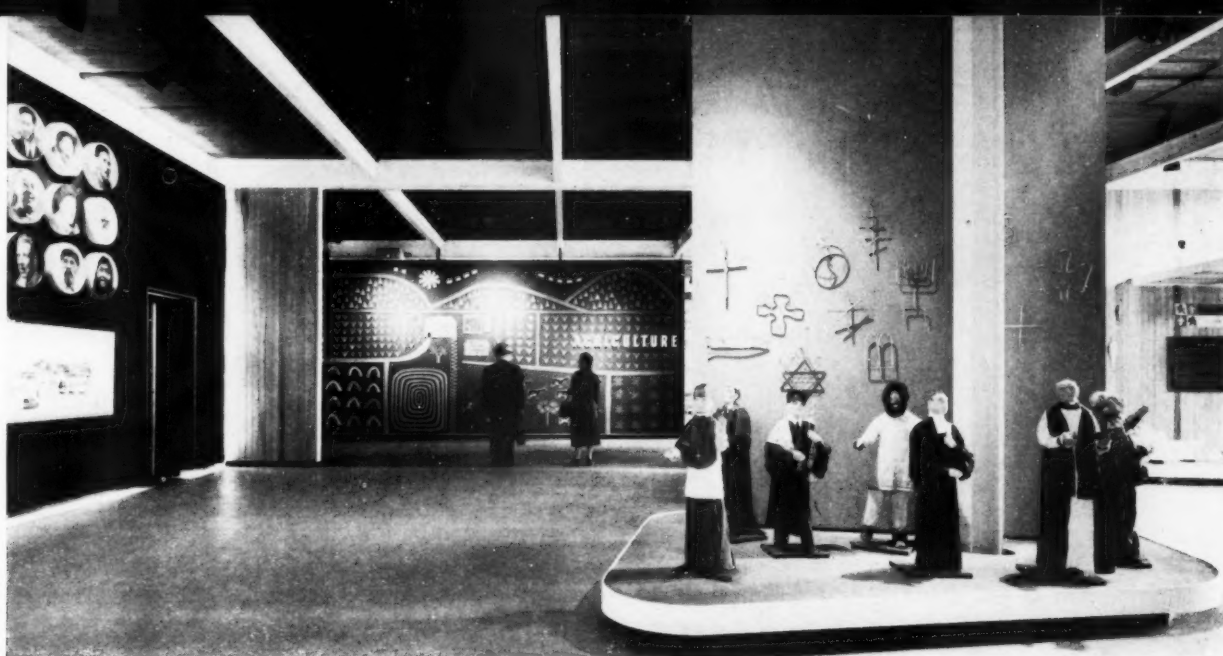
13) Corner of exterior showing elliptical metal stairway suspended from roof without supports at intervening floors

14) Structure of building showing high exhibition area from spiral stairway. (Photo: Graham Warrington)

15) Entrance to cinema with photo mural by Norman McLaren and spiral staircase leading to projection booth. See also No. 39. (Photo: Graham Warrington)

16) Entrance to exhibition areas on first floor. (Photo: Graham Warrington)





16

can never be one. Apart from this lack of architectural integrity, national identification with a grain elevator was hardly admissible even in 1937.

By 1938, a competition for the New York World's Fair yielded a building which, although not of a high order, attempted nevertheless to enter the field as an anonymous example of the international movement (No. 7). When viewed against the previous imitation and indecision, the 1938 building at last recognized the need for a work of architecture based on specific principles and designed to fulfil a particular need. Its value was not in its architectural achievement but in its recognition of these principles.

In the intervening 20 years since the New York exhibition, contemporary architecture has moved further from national identification and closer to a unity of expression common to industrialized countries. Still, within the idiom it is possible at times to detect national characteristics. If it can be assumed that a national architecture develops through the skilful and sensitive synthesis by the architect of the traditions, technologies and geographical peculiarities of his country, then in Canada a national architecture will be particularly difficult to realize. There is the problem of cultural overflow from the United States. In addition, and probably more important, is the reality of bi-cultural Canada. Each sector has its own traditions and its own historically derived architecture. A further complication develops on the West Coast, where tradition, climate, and mountain and sea barriers create conditions more favourable to north-south influence than elsewhere in Canada. Therefore, the solutions to the problem of a national architecture will probably be resolved into a series of regional developments exhibiting some similarities but many marked differences.

The problem, then, of presenting a building at Brussels truly representative of Canada was a complicated one. It could

have been skirted entirely by the very tempting "exotic" solution, fully licentious architecturally, which produces a result beyond all national identification. A controlled solution more consonant with the Canadian temperament, integrating a diversification of skills, art forms and symbols, and employing a representative technology for a building of this size, was selected as being more likely to yield a nationally identifiable result. Architecturally the statement is made that this is where we are and this, we think, is our valid direction.

Through the refinement of known techniques such as high-precision welding, it is possible to impart an elegance normally not associated with a steel building, provided, of course, the architecture is fundamentally well designed. The experimental aspects of the building are to be found in the use of high-tensile steel suspension cables which support all ramps and stairs.

If technology forms the corpus of a building, then proportion, spaces and volumes, and symbolism are its *spiritus*. It is through proportion that we arrive at a visually comprehensible architecture, and through the use of symbols that images may be evoked which connote time and place. Louis Archambault's sculptured mural of Canadian life (No. 36) directs the visitor to the ramp system which provides access to the building. The slow, controlled movement upward takes place over a water-court through Norman Slater's vertical garden of suspended metal petals, symbolic of Canada's mineral wealth (Fig. 32) and into a vast promenade area separated from the outdoors only by means of an eight-foot high screen of alternating amber and grey glass. Illumination has been carefully balanced in order that the various volumes may become clearly articulated at night, with "planes" of light set against "blocks" of light and "spots" of light accentuating such elements as the rotating metal petals.

It is through this controlled exposure to symbols of varying volume that we attempted to impart a sense of Canada.

# DESIGNING THE EXHIBITS: A THREE-YEAR PROJECT

by T. C. Wood

Great world fairs, such as the one held this year in Brussels, are instruments of propaganda by which the participating nations endeavour to express their achievements and beliefs. Baron Moens de Fernig, Commissioner General of the fair, expressed this objective in these words: "We want it to be possible for any one nation to be able to explain to all other nations how it lives, what are its religious and philosophical conceptions, its economic and social achievements. If to govern means an attempt to give a people happiness, then let the nations tell each other just how they visualize that happiness and how they would assure the required material and moral conditions . . . Nations invited to Brussels in 1958 will be asked to underline the human aspect of their contribution to the economic, social, cultural and spiritual order."

Work began on the Canadian participation in 1955, three years before the fair was to open. The organization directly responsible for its planning and execution was the Canadian Government Exhibition Commission of the Department of Trade and Commerce in Ottawa. A special interdepartmental committee of senior civil servants was set up to guide and review all aspects of the work in progress. The Canadian story was divided into three sections: subjects related to physical resources and industry, those dealing with social and economic aspects and finally cultural activities. Under these headings were grouped 23 separate exhibits; to each was assigned an advisory committee to establish its theme and content. These committees included representatives from private organizations, industry and government, chosen from across Canada.

Many aspects of the general plan were dealt with before the formation of the advisory committees and were independent of them. Basic aims had to be defined, and aesthetic principles worked out. Budget allocation was also an important first step, since this would ultimately define the relative importance of each part of the whole. Gradually, from broad and necessarily vague beginnings, planning became more concrete and positive.

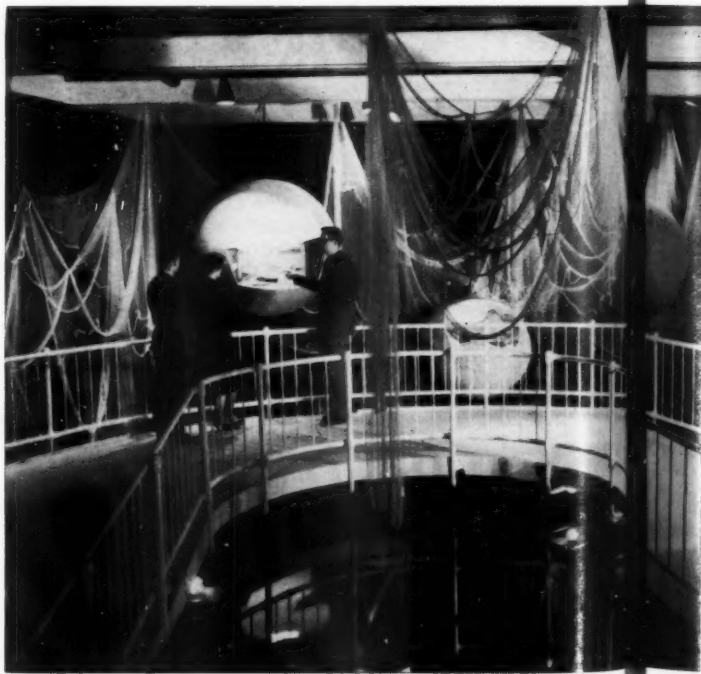
The pavilion itself began to take shape on paper, with known characteristics around which the exhibits could be planned. It had evolved logically out of a combination of aesthetic and economic factors which resulted in a crisp, open and exposed steel-frame structure which presented both advantages and disciplines for the exhibition designer: both building and exhibits had to live in harmony with each other; they could not conflict.

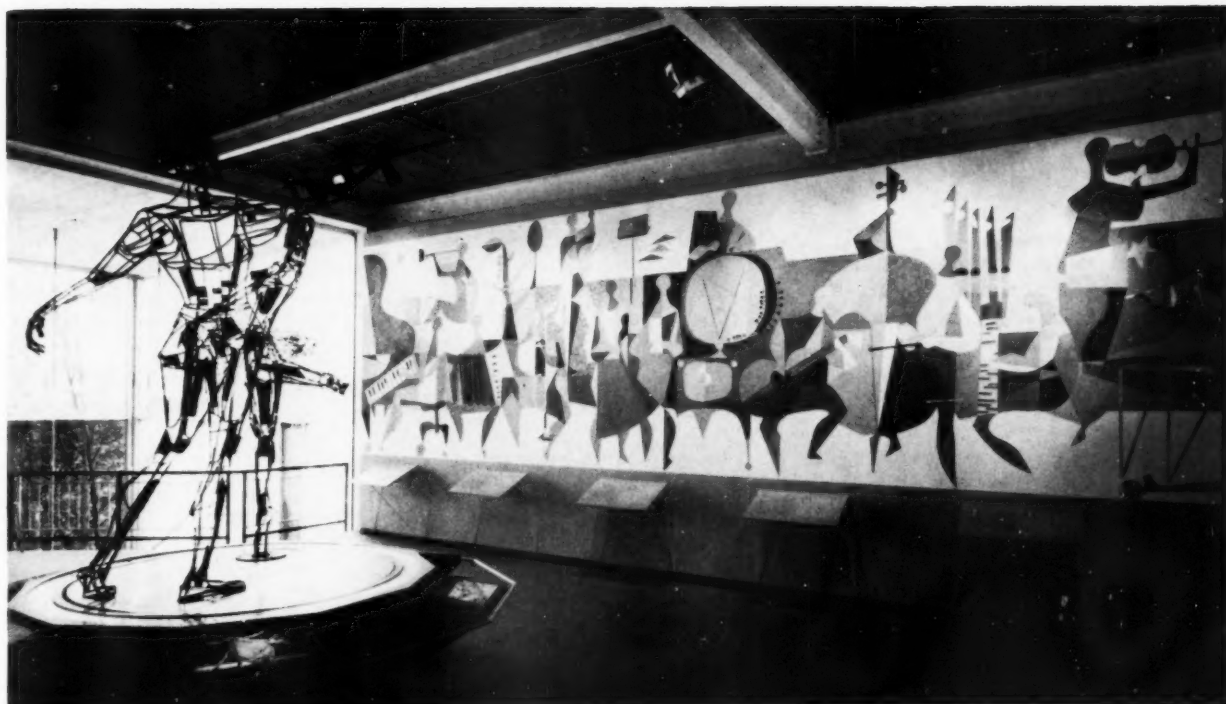
Before detailed designing could begin on the individual exhibits, broad planning had to be done in order to arrange the areas in their proper "story" sequence, and to establish their sizes according to their importance. Traffic flow also had to be worked out at this time. With an estimated audience of

forty million visitors, one-tenth of whom, according to normal exhibition averages, could be expected to walk through the Canadian pavilion, it was essential that no bottle-necks occur and that visitors should see first things first, but without being aware of any imposed control. A maze-type plan was agreed on, which had diversion points at frequent intervals. Traffic was encouraged to follow a logical route. But if individuals were tired or had seen enough, they could either sit and relax or leave easily.

The staff designers of the Exhibition Commission, as well as designers from private firms, developed the initial concepts of the displays, with individual designers given particular areas or subjects to work out. This had the advantage of providing a change of pace and flavour from exhibit to exhibit, yet it also held the danger of creating disunity, particularly between designs worked out in different cities. Unity was achieved through the standardization of colours *Continued on page 238*

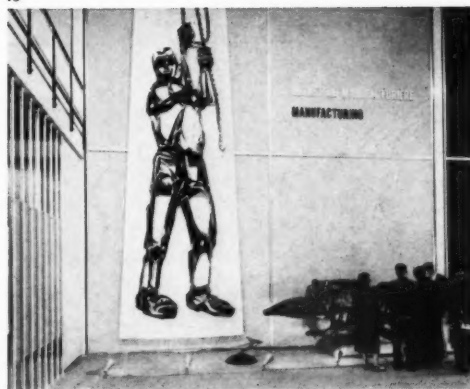
17) Ramp over pool in fisheries section with draped fishing nets and with models of fishing scenes inside coloured spheres





18

19



18) Ballet and music section with wire sculpture by Bill Koochin and mural executed from designs by Josef Fehervari. (Photos: Graham Warrington)

19) Welded steel sculpture in high relief by Bill Koochin in manufacturing section

20) A corner of the fine-crafts exhibit

20





# IMPRESSIONS OF THE FAIR

by Donald W. Buchanan

If one is willing to grant any basic reality to such an essentially ephemeral *tour de force* in architecture as a world's fair must by its very nature be, then the Universal and International Exposition at Brussels deserves some profound study by those who profess to be able to trace a relationship between architecture and the social culture of nations. Considered as a whole, the architectural expression in this exhibition is most eclectic, for no one style or purpose is dominant. There are bits and pieces of everything; some strictly engineering feats, as the French pavilion, others gems of pure architecture, as the Yugoslav pavilion; some impressive for their vulgarity, as the Belgian industrial pavilions, others suffering a little from over-refinement, as the Austrian pavilion.

There is variety enough. There are the sharply defined blank walls of the chapel of the Vatican State, which, in their thin whiteness, look like gigantic paper cut-outs. There are the preciously conceived triangles and quarter-sliced cubes of the United Kingdom pavilion. The United States has tried, by means of a slightly-domed canopy and curved concrete grille-work, for circular spaciousness. However, having achieved this, it then wastefully devotes the vast inner area of its pavilion to a beach pool, down to which there sweeps a prodigious ramp employed solely for "hour-on-the-hour" parades of mannequins in Vogue fashions and bathing suits! Russia, inside an all-glazed, factory-like sheathing, provides elbow room for a monumental approach to replicas of Sputniks I and II beneath a colossus of Lenin. The best part of the American

exhibits are the side alcoves full of imaginatively conceived displays about life in the United States. As for the Russians, they have crowded their mezzanine floor with ill-assorted goods of what we in the west used to call "bourgeois" style.

Canada, as befits a middle power, is neither scientifically ostentatious as are the Russians nor open-handed in design as are the Americans. The Canadian pavilion stands firmly overt in rectilinear righteousness enlivened by strong colours. Its large upper floors are furnished with a multitude of seriously presented factual displays, each of sound design and character; but there are too many of them, with too many explanatory texts. The appearance is gay but the content too chaste. Its imposing and pleasantly presented entrance court and ramp, with its hanging metal forms by Norman Slater, however, becomes dramatic when crowded with visitors on a sunny day. To sum up, our pavilion is almost a success, but not quite. And the profusion of signs in and about the pavilion describing its "Alouette Canadienne" restaurant, which was really not Canadian at all but a continental venture run under contract by a local Belgian *entrepreneur*, made one sometimes wonder if the pavilion merely existed in order to advertise the restaurant.

There is something about bigness that does not seem to go with beauty. The larger the space appropriated, the larger the budget, the larger the country, the less aesthetically satisfying the result. At least, that seems to be true here in Brussels. The smaller pavilions tried to say less in less space, and they were thus more often able to achieve a happy unity of expression

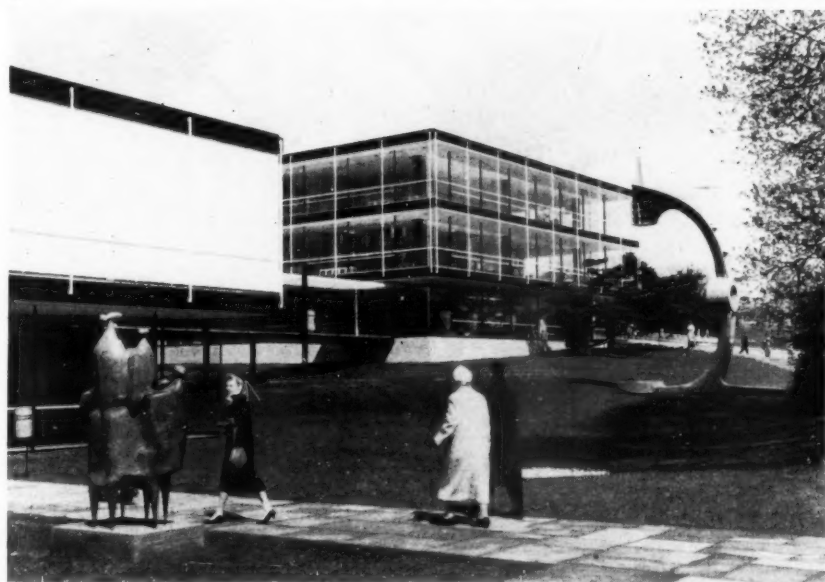
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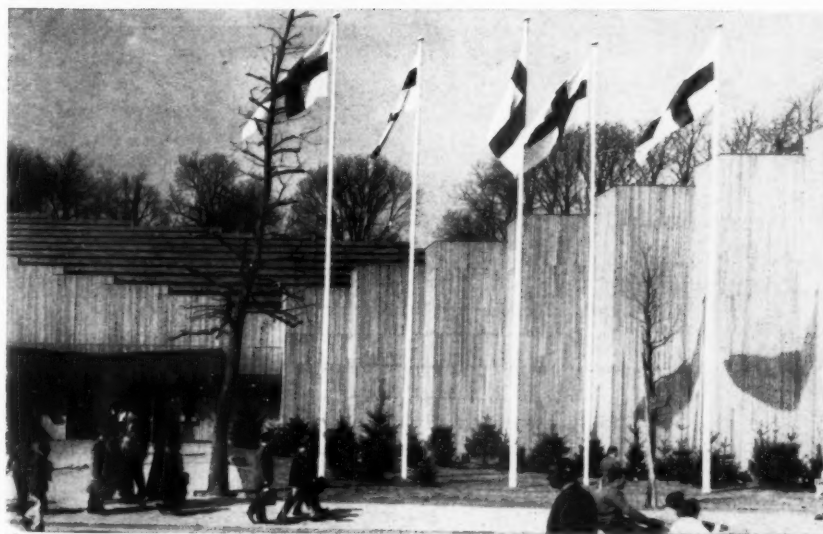




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23



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21) *The Turkish pavilion*

22) *One unit of the Swiss pavilion*

23) *A corner of the pavilion of the Federal Republic of Germany (Photo: Tom Wood)*

24) *Interior section of the Netherlands pavilion*

25) *The Finnish pavilion*

26) *The crowded approach to the French pavilion*



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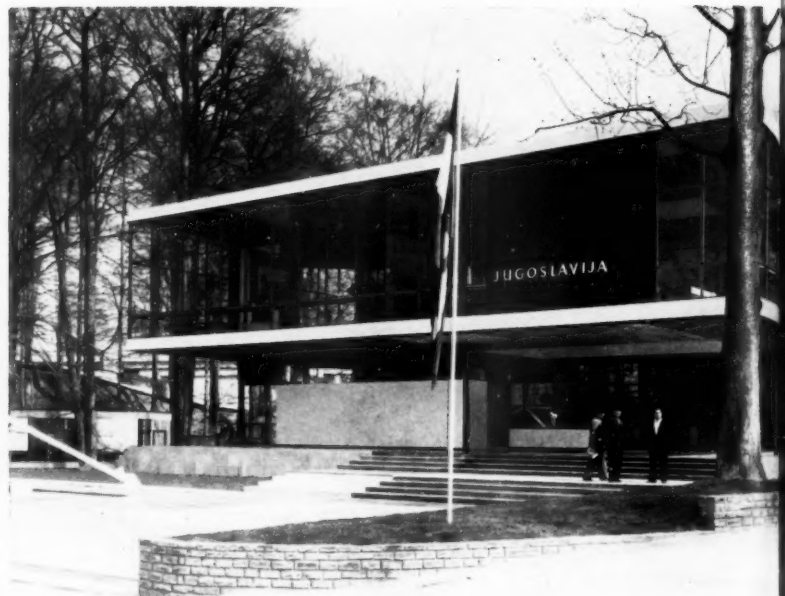


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## IMPRESSIONS OF THE FAIR

between displays and architecture. A good example is the interior of the Norwegian pavilion. Here the architect himself had been placed in full control not only of building construction but also of the design and content of the exhibits. He has created groupings devoted to nature, industry and art which, while independently spaced, are yet harmoniously linked in open areas against backgrounds of sharp northern whiteness. The Yugoslav pavilion, work of a young Zagreb architect, is graceful and spacious in design. Its almost classical balance of terraces, stairways, inner pools of water and parterres of turf and flowers is enhanced by the contrasting textures of various stone surfaces, metals and woods. Original sculpture is liberally displayed. The social and economic life of Yugoslavia is left to tell its own story in a few, far from blatantly contrived, photo-montages. West Germany presents a perhaps too perfect geometrical purism of expression in the connecting rectangles of glass and steel which form its building. This is modern design in its coldest, almost aristocratic, essence. One admires but is not attracted. Glass and steel is used with less genius, perhaps, but with more amiable leniency in the Turkish pavilion. Here all is space and light, with unity achieved by a gay oriental mosaic wall running through the two separate structures of the pavilion and joining them. Spain opened



32

31) Detail of the Spanish pavilion

32) Colourful "petals" symbolizing Canada's mineral resources (Photo: Malak)

33) The exterior of the Canadian pavilion (Photo: Graham Warrington)

34)35) The suspended elliptical stairway seen from the side and from above (Photo: Malak)

33



27)28) Experimental theatre by Le Corbusier

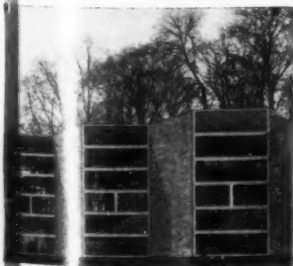
29) The pavilion of Yugoslavia

30) Entrance to the United Kingdom pavilion

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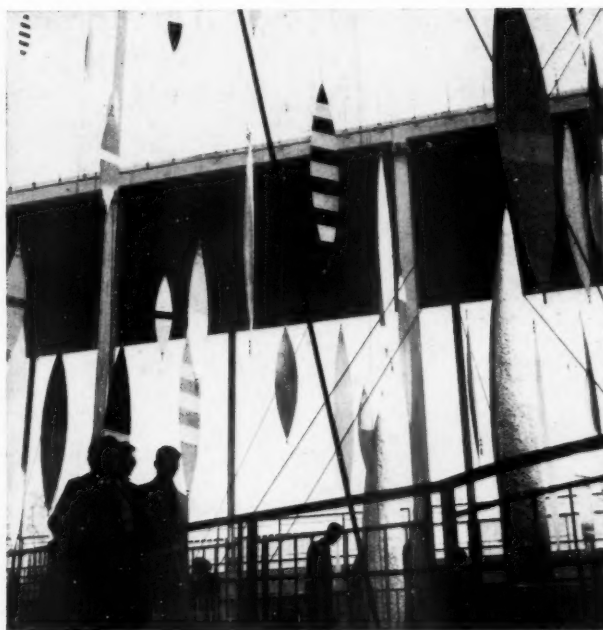


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36) Free-standing wall in terracotta designed and executed by Louis Archambault with structural supports by Norman Slater (Photo: Malak)

37) Mural in lounge of Canadian pavilion by Mario Merola (Photo: Malak)

38) Suspended painted metal forms by Norman Slater over entrance ramp to Canadian pavilion (Photo: D.W. Buchanan)

39) Enlargement of frame from a Norman McLaren film used as photo mural outside Canadian cinema



40





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#### SOME CONTRASTS IN SCULPTURE

- 40) Detail of the ceramic wall by Louis Archambault (Photo: D. W. Buchanan). 41) Horse and riders in enamelled tiles and concrete by Olivier Strebelle in Belgian area (Photo: D. W. Buchanan). 42) Reclining Mayan figure brought from Yucatan for the Mexican pavilion (Photo: D. W. Buchanan). 43) Bronze figure, Don Quichotte by Germaine Richier outside the French pavilion (Photo: D. W. Buchanan). 44) A highly surrealist view of Belgian design at the fair (Photo: D. W. Buchanan)

#### IMPRESSIONS OF THE FAIR

late with an austere structure based on a combination of octagonal forms, applied throughout. Switzerland is best for exhibition techniques. Each room in its rambling pavilion has one statement only to make and this is always made in clear, unfettered, visual terms.

The only really large pavilion that had a closely knit integrity was that of the Netherlands. It was on several levels round a courtyard in which a machine in a great pool produced real waves which beat with sound and fury on a massive dike. The whole theme was one of the struggle to preserve the land from the sea. Into this theme, the story of the life, culture and industry of the people was woven. The Japanese did equally well in a smaller space, by taking the Japanese hand as a symbol and by linking the skill of the hand to objects of grace and precision.

The materials employed in construction varied greatly. Steel and glass and aluminium were the norm, *Continued on page 239*



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45) JEAN-PAUL LEMIEUX. *Choir Boy*. Collection: P. Plamondon

## L'ART CONTEMPORAIN AU CANADA

*réimprimé de Le Soir, Bruxelles*

**I**l y a quelques mois, nous nous entretenions de l'art canadien avec un confrère anglais peu porté à la bienveillance. "Le public du Canada, nous dit-il, évolue très lentement. A Vancouver et sur la côte ouest, on suit la mode aimable de la Californie; Winnipeg se réchauffe à la tradition du provincialisme anglais; Ottawa interroge New York et Montréal découvre toujours Paris avec beaucoup de retard."

Il y avait de l'injustice dans ces propos sarcastiques. Le Canada est une terre immense qui a, d'abord, cherché son unité dans le développement de ses activités économiques et dans le respect de ses traditions. Sur le plan intellectuel sont nées alors les vocations qui déterminent, aujourd'hui, la diversité et les qualités de l'art canadien.

L'amateur d'art contemporain passionné pour tout ce qui touche aux oeuvres de ceux que l'on appelle, maintenant, avec respect, "les primitifs," s'est enthousiasmé pour les extraordinaires sculptures des Esquimaux. Il a discerné le caractère sacré de ces témoignages marqués par le mystère et le style des masques et des totems qui sommeillent dans les musées où l'histoire des hommes a plus d'importance que celle des arts.

Nous avons pris ainsi, il y a quelques années, un premier contact avec le pays des tuniques rouges, aux confins de ces terres blanches qui appartiennent à l'imagerie de notre enfance.

Le palais des Beaux-Arts nous a, en effet, révélé cette sculpture, qui est l'expression frémissante de l'accord parfait des Esquimaux avec les forces de la nature et le décor immuable de leur vie. L'Art, disait Seurat, c'est l'harmonie. Il est vrai que le chasseur de phoques qui taille une matière n'a dans la mémoire que le souvenir du geste secourable de ses dieux qui lui ont permis d'apaiser sa faim et celle des siens: l'oeuvre jaillie de ses mains symbolise la foi dans son destin.

L'art canadien contemporain a-t-il un relief original? Deux centres d'attraction nous permettent actuellement de l'estimer. Au pavillon du Canada à l'Exposition universelle, on s'imprégnera de la fraîcheur d'âme de ce peuple. Dans son palais transparent, il surgit tel que nous avons appris à l'aimer, fidèle à ses belles images peintes par James Merrice, l'ami de Matisse et par Tom Thomson, sensible aussi aux formes nouvelles auxquelles Louis Archambault — cet artiste de classe internationale — a imprimé sa ferveur et son style.

Cn y retrouve le fabuleux Jack Shadbolt et Binning de Vancouver, qui n'a pas oublié Miro et Ben Nicholson, Anne Kahane, Nichols et Jacques de Tonnancour, qui a la main aussi française que le nom.

Il y a plus d'un quart de siècle que le blé a levé dans les ateliers du Canada, J. W. MacDonald à Vancouver, John Lyman à Montréal, Paul-Émile Borduas, Pellán et Goodridge Roberts participent alors au climat de renaissance qui ranime la flamme du "groupe des sept" fondé en 1920 pour "peindre le paysage canadien dans toute sa grandeur."

La nouvelle étape est vite franchie: l'école de l'automatisme bouleverse, aux environs de 1946, les traditions *Suite à la page 239*



46) A corner of the art gallery in the Canadian pavilion with work by Anne Kahane and Jacques de Tonnancour

## COMMENTS BY A BELGIAN ART CRITIC

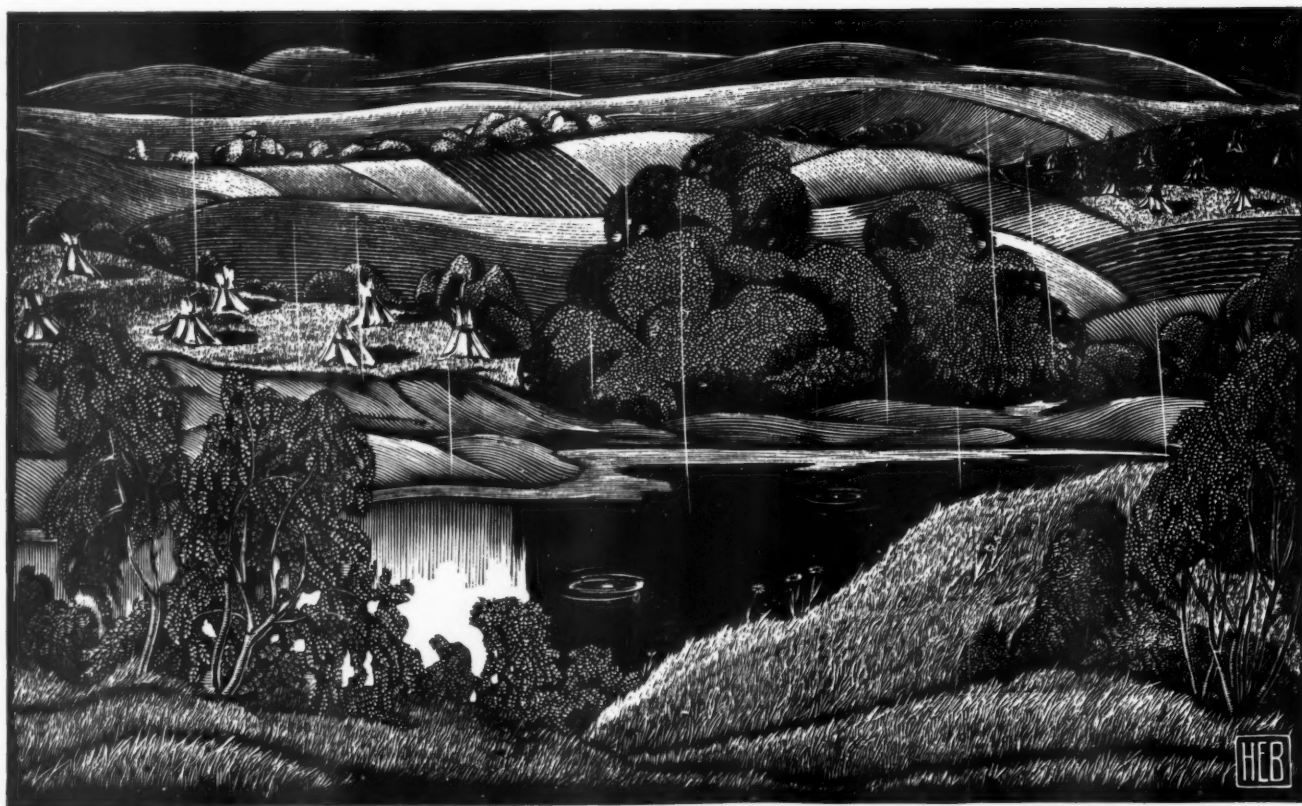
The art critics of Belgium were, on the whole, quite pleased with what they saw of Canadian art at the World's Fair. A flattering sample of the criticism that appeared in the press is this article, reproduced on the opposite page, by Jean Caso of the Brussels newspaper *Le Soir*. Caso begins by saying how much he has been moved in recent years by various examples of primitive Eskimo sculpture, but he now wonders whether contemporary Canadian art will prove of equal interest, for he has been warned by an English colleague that Canadian taste is evolving very slowly. The English critic, in rather unkind terms, has told him: "In Vancouver and on the West Coast, they follow the pleasant style of California; Winnipeg warms itself with the traditions of English provincialism; Ottawa consults New York and Montreal always discovers Paris with considerable delay."

But now, adds Caso, he has had a chance to examine recent Canadian art for himself in Brussels and, as a result, he finds these remarks of his colleague to have been unfair. Previously he had admired work by James Wilson Morrice and by Tom Thomson and he believes that the Canadian pavilion today presents contemporary art which is of equal freshness. He speaks of the pavilion as "a transparent palace," and he likes particularly the sculptured mural wall by Louis Archambault where "this artist of international rank has imprinted his fervour and style." *Continued on page 239*



47) JEAN DALLAIRE. *Femme au chapeau*. Collection: Gerard O. Beaulieu





*The first Drops 7/50*

*H. E. Bergman*

## ERIC BERGMAN

by Robert Ayre



Eric Bergman, who died in February at the age of 64, was one of the last of the wood-engravers. He brought his trade from Germany, where he learned it as an apprentice, earning the equivalent of 12½ cents a week, and practised it in the plant of Brigidens in Winnipeg as one of the original staff. When photo-engraving supplanted the old craft, he continued to cultivate it as an art. His engravings appeared in the exhibitions of the Graphic Arts Society, the Society of Painter-Etchers and Engravers and in shows circulated by the National Gallery of Canada. Four of his prints were in the International Exposition of Wood Engravings in Warsaw in 1936 and one of them was awarded a diploma of honour. In the same year, he received an Award of Merit at the Bookplate Association International in Los Angeles, where he also had a one-man exhibit.

There was more satisfaction in this personal expression than in the labour of reproducing exact drawings of furniture and jewellery for the mail-order catalogues. Several of his engravings, as well as colour wood-block prints, are in the collection of the National Gallery. In 1946 the Ayerst, McKenna and Harrison corporation published 12 of them as monthly calendar blotters and he was given the opportunity to illustrate



a book, *The Heart is Highland*, by James A. Roy, published by McClelland and Stewart in the following year. He drew the lone shieling and the misty island, and the Ontario wilderness, and the waste of seas between them.

Bergman's gifts were perfectly suited to books, but Canadian publishers have little use for such refinements and public appreciation of prints offers scant encouragement to the engraver. For years Bergman produced no engravings except the exquisite little Christmas cards he printed for his friends.

The Winnipeg Art Gallery owns his oil painting *The South Window*, while *The Snake Fence*, already famous through his engraving, is in a private collection in Durban, South Africa, purchased from the Canadian exhibition for the Southern Dominions. As a member of the Canadian Society of Painters in Water Colour, he exhibited at the New York World's Fair in 1939, as well as in the graphic arts section. Two of his water colours, *Storm Bay*, *Lake of the Woods* and *Freeport, Ontario*, were in the exhibition organized for the British Isles by the Royal Scottish Water Colour Society in 1938-39.

As a painter, Eric Bergman exhibited for the first time in 1924, with two other Brigden men, William Maltman and Charles Comfort, showing 20 water colours of the Lake of the Woods, in an exhibition of "summer sketches, presenting three Winnipeg students' investigations of Nature." The *Free Press* reviewer said that Bergman exceeded the others by

"brilliancy of colour carried to the limit of daring, a strength far beyond what we usually associate with the delicate medium of water colour." Speaking of the artist's "masses and patterns of strong colour" and his interest in "the rougher and more massive aspects of Nature," the critic went on to say: "His efforts recall those of the Group of Seven."

Whether this was a compliment or not, Bergman did not then know. He had not seen the work of the Group of Seven. He had discovered the wilderness on canoe trips with Harold Foster and had been influenced by Walter Phillips. In any event, however justified the comparison might have been with the early water colours, it did not hold for the oil paintings of later years. In these he was still the engraver, the painstaking craftsman who sacrificed spontaneity to accuracy, faithfully recording every blade of grass and every shingle on the barn roof. Even when he was fascinated by the drama of the aurora, or when a freakish fancy took hold of him and resulted in a whimsical flourish of trees, he remained almost quaintly precise.

The strict discipline that might be inhibiting in painting was the essence of the engraving, and Bergman found his freedom in the limitations of the wood, as the poet may find it in the narrow confines of the sonnet. Here the bark of a tree, the texture of a petal, the intricacy of twigs, the hairs on a caterpillar's back, the shape of a moth's *Continued on page 223*

1) *The First Drops*  
Wood engraving

2) Woodcut for one of  
Eric Bergman's Christmas  
cards

3) *The Jack Pine*  
Colour print



# RECENT TENDENCIES IN ABSTRACT PAINTING

by Sir Herbert Read

I The modern movement in art has had two main directions that correspond to contrary directions of psychic energy. Those two directions are often described as extravert and introvert, and they arise from the fact that our mental faculties may be directed either towards the outer world of objects, and be concerned to establish the limits and definitions of those objects; or, contrariwise, these faculties may be directed towards the inner world of subjective experience, in an attempt again to define the limits and describe the nature of such experiences.

There is now no possibility of confining the activity we call art to one or the other of these directions. According to our own psychological type we may prefer an art that is extravert or an art that is introvert; but as critics or philosophers of art, and as teachers of art, we must be prepared to account for these two distinct directions of the artistic impulse.

Corresponding to the extravert and introvert *directions of psychic energy* are two *methods of psychic transformation*. There is a well-known distinction in psychology (which goes back to William James) between two kinds of thinking — directed or logical thinking and fantasy thinking. Directed or logical thinking, sometimes called reality-thinking, is *thinking in words* — it is, as Jung defines it, “a thinking that is adapted to reality, by means of which we imitate the successiveness of objectively real things, so that the images inside our mind follow one another in the same strictly casual sequence as the events taking place outside it.” It has “the peculiarity of causing fatigue, and is for that reason brought into play for short periods only.”<sup>1</sup>

“So long as we think directly, we think *for* others and speak *to* others.” But there is another kind of thinking and that is non-directed, in which our thoughts seem to rise and sink according to their specific gravity. “Much of our thinking” says James, “consists of trains of images suggested one by another, of a sort of spontaneous reverie of which it seems likely enough that the higher brutes should be capable. This sort of thinking leads nevertheless to rational conclusions both practical and theoretical.”<sup>2</sup>

This type of thinking does not tire us. “Image piles on image, feeling on feeling, and there is an ever-increasing tendency to shuffle things about and arrange them not as they are in reality, but as one would like them to be.”<sup>3</sup>

Dreaming, day-dreaming, the “stream of consciousness” such

as Joyce attempted to reproduce in *Ulysses* — these are types of non-directed thinking, and we know to what good use they have been put, creatively by poets and painters, analytically by psychiatrists.

Freud discovered that dreams had a tendency to *regress* — that is to say, to revert to the raw material of memory, mostly memory of early childhood. Jung believes that in our dreams and fantasy-thinking we regress even farther back, to the infancy of the race. Dream-thinking is the type of the primitive, pre-logical thinking of earlier stages of human culture. The myth is, as it were, “a fragment preserved from the infantile psychic life of the race, and dreams are the myth of the individual.”<sup>4</sup>

Psycho-analysts generally assume that not only ancient myths, but also all forms of art, ancient and modern, are a product not of calculation or of logical thinking but of non-directed thinking. What the psycho-analysts do not explain, or only explain very inadequately, is the formative process clearly discernible in all true works of art. A dream may be incoherent and its incoherence can be explained only by exposing some hidden cause — some suppressed experience or wish. But works of art are usually coherent: they are “composed,” and the question we must ask is how do such works of art become composed without involving faculties that are rational and logical — faculties inconsistent with the non-directed process of fantasy-thinking. Is it possible that fantasy itself, as a symbolic discourse, a language of icons or images, can also be “directed”?

This is the difficult point. If we think of such “direction” as an act of the will, as conscious, then we are lost. We have to adopt, rather, the technique familiar to the ancient Chinese philosopher, and to a certain extent to Western mystics like Master Eckehart, the art of letting things happen, of action in non-action. Of this Jung says: “The key is this: we must be able to let things happen in the psyche. For us, this becomes a real art of which few people know anything. Consciousness is forever interfering, helping, correcting and negating, and never leaving the single growth of the psychic processes in peace. It would be a simple enough thing to do, if only simplicity were not the most difficult of all things. It consists solely in watching objectively the development of any fragment of fantasy.”<sup>5</sup>

That is the process adopted by the painters I am going to

discuss in this article — they watch *objectively* the development of a fragment of fantasy, and once they have recorded this development, then criticism may afterwards develop and the fantasy may be interpreted or, as Jung suggests, “aestheticized.” But the essential form has been developed in the unconscious — the conscious aestheticization of this form is the conscious control of the *means* of expression — the line and colour, the *facture* of the painting.

As Jung and other modern psychologists are willing to confess, there is much that goes on in the depths of the unconscious of which we still have no adequate knowledge. I am convinced that in the deeper layers of the unconscious there is a formative

principle at work, moulding some primordial material of the psyche into icons. I prefer to call them icons rather than symbols, because the word symbol is ambiguous. An icon is an image wrought out of the *materia primordialis* of the unconscious and its purpose is to provide an objective correlative — an object with apprehensible form and colour — that answers to an internal necessity. We may never be able to define this necessity — to define it would be to indulge in directed thinking, in words, whereas this process is confined to shapes or forms. It is not, however, a merely automatic process, like dreaming or myth-making. The artist begins with a background that is mysterious, unformed, and this he may actually prepare automatically by

JEAN DUBUFFET. *Le monde élégant*. 1950. Collection: Gordon Bunshaft, New York



Photo: Pierre Matisse Gallery



scribbling or doodling with his paint brush. But then he begins to elaborate, to delineate, never resorting to logical or verbal processes, but nevertheless proceeding by purposive steps — one stroke or spot determining the shape and place of the next stroke or spot; until finally he is left with an image whose origins or significance he cannot explain (and does not desire to explain) and yet which constitutes for him something valid, something *true*, something deeply necessary, a vital “presence.” We cannot give it a meaning in the sense we give a meaning to a word or to a sign. Indeed, for all we know it may signify many things, and be a different thing to different people. We know that certain images have passed from religion to religion, and have been given different signification in each — the cross is an example. But the image in question may possess all these

possibilities of interpretation all the time, and be most potent when we do not attempt to reduce it to any one of them.<sup>6</sup>

The new developments in painting which I am now going to describe are all forms of art determined by internal necessity — by the need to project, as fantasy-thinking or symbolic discourse, a psychic activity that is distinct from logical thinking. I believe that this type of art is quite different from previous types of fantastic art, such as surrealism, and from the analytical and synthetic types of cubism, which are decidedly logical in procedure. Michel Tapié has called this new art *un art autre*, a different art, but before we accept such a claim, I would like to consider the early work of Kandinsky — paintings executed between 1910 and 1913, before the First World War.

These paintings, which are well known to students of the history of modern art, were preceded in Kandinsky's development by paintings of the *fauve* type — that is to say, expressionistic studies of landscapes and street scenes, vigorous in treatment and violent in colour. These are earlier phases of a realist and an impressionist character, but these do not concern us except that they show the naturalistic origins of Kandinsky's style. The *fauve* paintings of 1905 are gradually simplified; details are suppressed and in the end, that is to say by about 1910, we can only vaguely distinguish a tree or a rock or a building in a composition which is not cubist, in the manner of the contemporary paintings of Picasso and Braque, but still distinctly organic and vitalistic.

In a recent article in *The Burlington Magazine* (June, 1957) Lorenz Eitner describes the Mûnter Collection now in the Städtische Galerie of Munich — a collection which consists of a large quantity of material left in his studio by Kandinsky in 1914 and preserved intact by his friend Gabriele Mûnter. In this article Eitner shows that the break-through to non-objective painting occurred fairly suddenly: “The increasing abstraction in Kandinsky's landscapes and figure compositions does not lead to it directly, nor is it the gradual emancipation of colour from descriptive meaning that it brings about. Totally non-objective shapes are found first in studies of primarily graphic character, rather than in colour compositions. The



2) SAM FRANCIS  
Painting, 1957  
Water colour  
The National Gallery of Canada

3) ARSHILE GORKY  
Agony, 1947  
The Museum of Modern Art, New York  
A. Conger Goodyear Fund





3

Münter Collection includes several such drawings in pen and ink or in pencil. Their criss-crossing lines, some spidery and sharp, some softly blurred, shoot across the paper singly or in tangles, like the traces of sudden energy discharges, suggestive only of motion or tension, not of body." The inspiration for these exercises, Eitner suggests, may well have come from *art nouveau* ornament — as indeed did the inspiration for Mondrian's non-objective art. Eitner further remarks that Kandinsky's interest in "primitive" art and in the spontaneous drawing of children may also have played a part. "Several of these purely non-objective designs are washed with diluted ink or water-colours. This strikingly alters their effect. The lines become contours, the spaces between them take on substance,

the compositions turn into arrangements of fragmented but tangible matter."

Kandinsky does not seem to have carried non-objective design into oil painting until about 1913, though he seems to have been aware of the possibility in 1910, when he wrote his treatise *On the Spiritual in Art* (it was not published until 1912). There he clearly distinguishes the evolutionary stages that had led him to non-objectivity. I quote from the conclusion of his book; he says:

"I have added reproductions of four of my own pictures. They represent three different sources of inspiration:

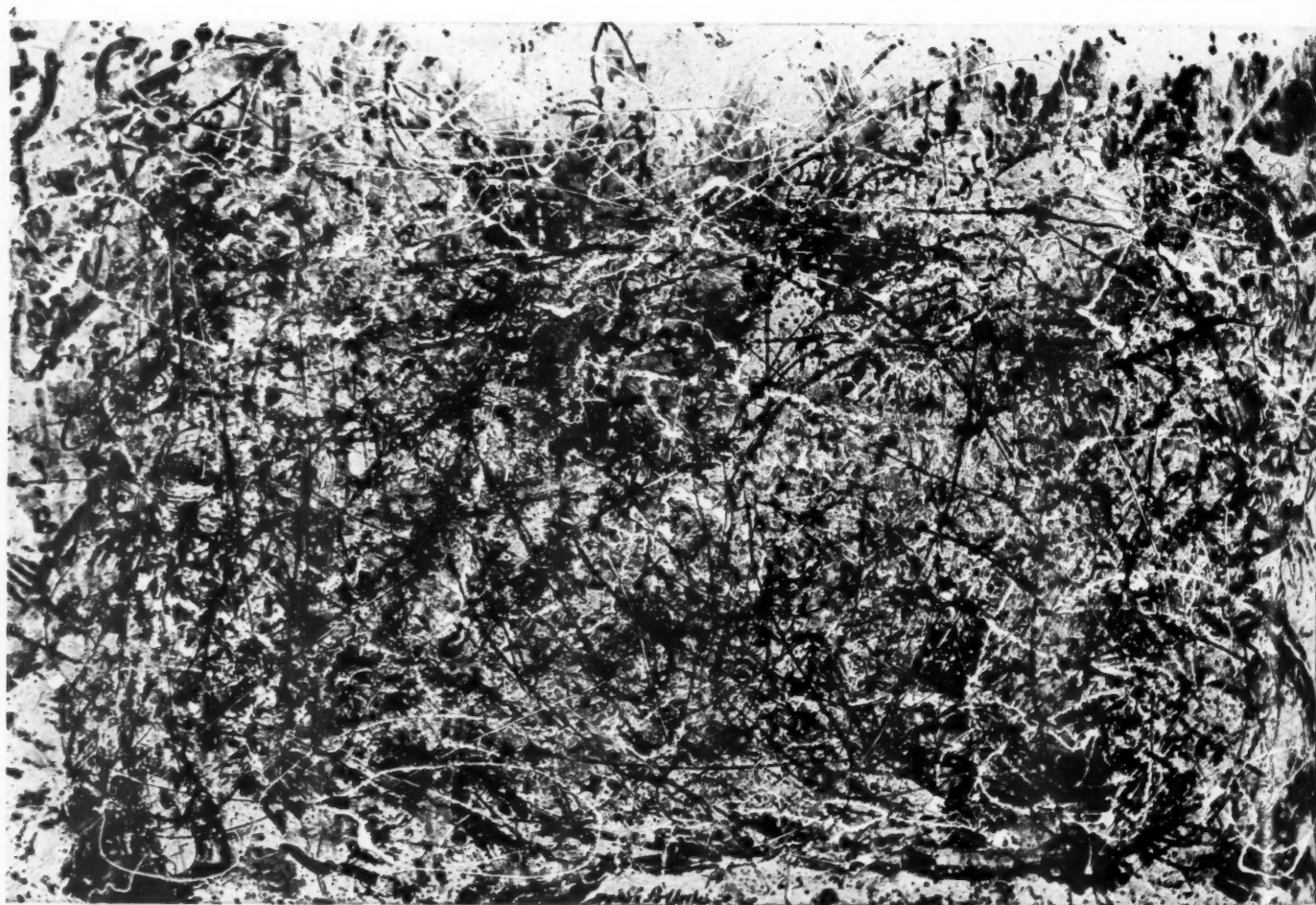
1) A direct impression of nature, expressed in purely pictorial form. This I call an 'Impression.'

- 2) A largely unconscious, spontaneous expression of inner character, non-material nature. This I call an 'Improvisation.'
- 3) An expression of a slowly formed inner feeling, tested and worked over repeatedly and almost pedantically. This I call a 'Composition.' In this, reason, consciousness, purpose, play an overwhelming part. But of calculation nothing remains: only feeling."

In the more theoretical part of his treatise of 1910, Kandinsky warned us of two dangers to which many painters subsequently succumbed, and also defined more precisely what he meant by "improvisation." The first danger, Kandinsky suggested, was "the completely abstract use of colour in geometrical form (danger of developing into purely external ornamentation) pure patterning." I will not stop to discuss this prophecy, which was to be amply fulfilled in the development of an academic non-figurative art. I would merely remark, in passing, that one of the most difficult tasks of contemporary art criticism is to distinguish between a constructive and an ornamental use of

abstraction. The second danger mentioned by Kandinsky has also been incurred — a more naturalistic use of colour with concrete form (danger of shallow fantasy). I am not sure what Kandinsky meant here: in a footnote he says that "the new naturalism will not only be equivalent to but identical with abstraction." But from what he wrote elsewhere, I think he meant to warn us against the return to a symbolic use of colour such as had prevailed in the Middle Ages, and of which Gauguin was the contemporary example.

Having uttered these warnings, Kandinsky goes on to make a statement which not only explains the kind of painting he himself was attempting at the time, but foreshadows the more recent developments of painting that are my immediate concern. He suggests that we are experiencing one of the great germinative periods in the history of art, and that artists are moved by a great compulsive force, an "internal necessity." The natural forms which had been the concern of conventional art represent impediments to the free expression of this internal necessity and they must be set aside. New constructions corresponding to the artist's inner compulsion must be developed —



RECENT TENDENCIES IN ABSTRACT PAINTING

JACKSON POLLOCK 4)

*Number 1. 1948*

*The Museum of Modern Art,  
New York*

RUTH FRANCKEN 5)

*Phénix sur le qui-vive. 1956*



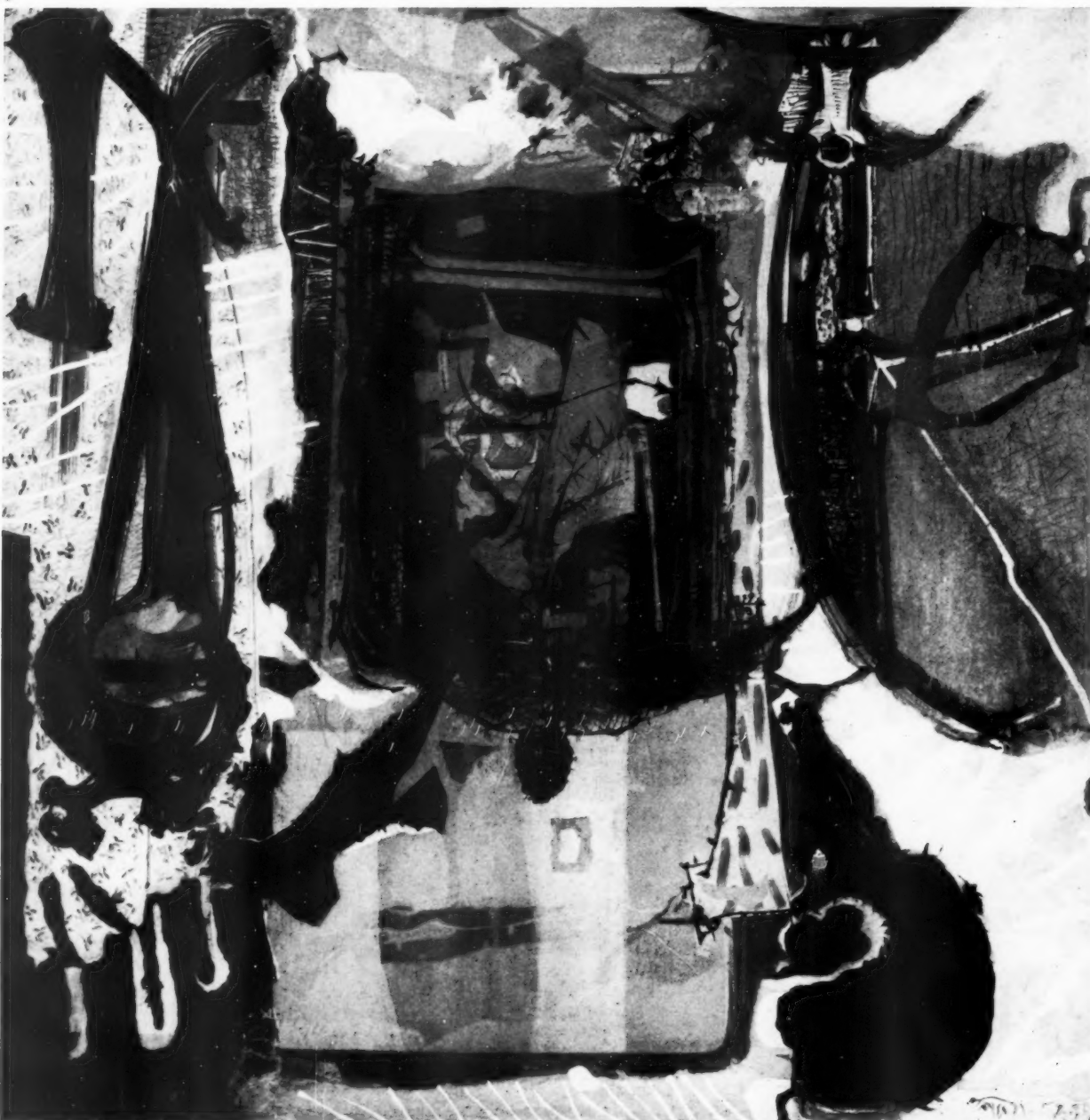


what we now call, after Mr T. S. Eliot, "objective correlatives." Cubism, which was the experiment in this direction being carried out at the time Kandinsky was writing, was a transitional phase in which natural forms were forcibly subjected to a geometrical construction; this, said Kandinsky, was a process which tends to hamper the abstract by the concrete and spoil the concrete by the abstract — in other words, cubism was a compromise.

What is necessary, Kandinsky went on to say, is a form of art appealing less to the eye and more to the soul; not obvious

geometrical constructions, but forms (configurations) emerging unnoticed from the canvas. Such "concealed constructions" may be composed, he said, of "seemingly fortuitous shapes, without apparent connection. But the outer absence of such a connection is proof of its inner presence." What externally seems to be a lack of cohesion may represent an internal harmony. Those "somehow" related forms are actually very precisely bound together. In this direction, concluded Kandinsky, lies the future structure of painting.

He warned his readers, however, that the achievement of an





objective correlative in painting was no easy task. It would need the co-operation of "rational factors," by which Kandinsky meant an objective knowledge of the craft. It is perhaps not necessary to remind you that Kandinsky himself was a master of all the scientific aspects of picture-making. Kandinsky's own future development was to be dominated by "reason, consciousness, purpose." He gradually discarded the "largely unconscious, spontaneous expression of inner character, non-material nature," but calculation remained. In the article I have referred to, Mr Eitner points out that one of the important

lessons which the Mûnter material yields is "the realization that Kandinsky planned his own compositions with extraordinary care. It is clear that, before touching brush to canvas, he was able to visualize these involved configurations with the utmost precision. Every detail and the disposition of the whole were minutely predetermined. We learn to our surprise that apparently 'accidental' shapes, the merest blobs and scrawls, actually developed from careful studies; the Mûnter material includes drawings in which seemingly trivial details are rehearsed over and over again. Nothing could be less true than the view

which sees in these compositions an orgiastic emotional expression. They have little or nothing in common with Dada automatism or so-called action-painting. Kandinsky composed as methodically as Ingres. His non-objective paintings are admirable feats of intellectual concentration; they were made possible by an unusually precise visual imagination and a phenomenal visual memory."

This comment perhaps fails to distinguish between fantasy-thinking and logical thinking. Though Kandinsky's method was deliberate, it was not verbalized. A precise visual imagination is quite inconsistent with processes of formation in the unconscious — indeed, such a precise imagination is necessary to realize the shapes suggested by fantasy.

#### RECENT TENDENCIES IN ABSTRACT PAINTING

6) HAROLD TOWN  
*The Deposition of Yang-Kuei-Fei*  
Collage and mixed medium

7) FRANCIS SALLES  
*La guillotine. 1954*  
Photo: Galerie Rive Droite, Paris



I would like now to make a very rapid and partial survey of this new art of internal necessity. It is by no means a uniform type of art — there are three or four distinct strands, and no one name, like *tachism* or *action-painting* covers them all. I will begin with Jackson Pollock because he is certainly one point of origin, and I believe the term action-painting was first associated with his name, presumably because he used various actions to get the paint on the canvas — not merely brushing it on, but dribbling it on from pierced cans or slinging it on from charged brushes. Riopelle, a French Canadian, produces a similar effect, but with brush and palette-knife, or a tool of some sort. Mark Tobey, an artist who must be associated with this group though he is an older man and has had a longer development, a development which includes a direct influence of Japanese calligraphy and the slung-ink technique of the Japanese fifteenth-century painter Sesshū, works on a more delicate and miniature scale, usually with water colour and a fine brush, but the general effect, especially when enlarged to the same scale on the screen, is the same — a crazy network from which some suggestion of form and texture may emerge. Finally in this group I would place Sam Francis — he comes, like Tobey, from the Pacific Coast and there may be a similar oriental influence. His forms are more fluid and there is an ethereal shimmer in his colours which this reproduction cannot convey.

Painters like Pollock and Sam Francis generally present an all-over pattern — the form is fluent and expansive. Still within the descriptive limits of a term like action-painting are artists like Mathieu, Hartung and Soulages, whose paintings are the elaboration of a basic scribble — the scribble is the design. We find combinations of the basic diagrams — squares, crosses and triangles — and the whole of this group seems to rest content with an infinite number of combinations of the basic diagrams, endowing them with dynamic movement and sometimes with brutal colour, but leaving them to attract us, as oriental calligraphy attracts us, by their graphic vitality. It is significant that there now exists a tachist movement in Japan which develops its forms, by obvious gradations, from the ideograph or written character that in the East replaces the phonetic alphabet of the Western world. Tachism is no mystery in Japan: it is merely an extension of the normal written communication. In the same way the paintings of our Western tachists are written characters — free meaningless signatures that do actually resemble the artist's normal signature. Just to the same degree they express the artist's personality — we may doubt whether they express anything more. Even after detailed analysis, such as a professional graphologist will make, handwriting yields no more than the insignificant aspects of a particular personality — a personality that does not necessarily have any interest or value for others. A signature is only of value if it represents a valuable personality.

Freud described the unconscious as a seething cauldron. Visually such a cauldron would present an agitated heaving surface from which, from time to time, objects of a definite shape would appear to float for a moment and then sink. Some of the painters I have referred to would seem to be trying to represent such a bubbling surface. The title of the fourteenth-century mystical treatise, *The Cloud of Unknowing*, would fit

some of the paintings of Sam Francis or Mark Tobey. But the clouds are moving, swirling, and among them are certain more definite forms, the "shapes that haunt thought's wildernesses." The poet, says Shelley, draws his inspiration from a shifting cosmic panorama, from a "boundless element" through which forms voyage "cloudlike and unpent." Kandinsky used similar expressions — he spoke of "the symphony of forms that arises from the chaotic hubbub of cosmic elements which we call the music of the spheres." The latest picture of the universe offered to us by astronomers is of an infinite explosion of matter, a state of continuous creation and destruction, within which, however, we discover nuclei of form and structure, constellations and finite worlds, and within these, the infinite recession of perfect forms.

The type of artist we are considering is searching for similar forms behind the veil of consciousness, for forms irrespective of any representational significance, that can be teased out of the seething cauldron of psychic particles. Such forms need not be figurative: they are more likely to be amorphous, *gestaltos*. The deeper we penetrate the "cloud of unknowing," by contemplation and intuition, the less likely are we to find the shapes and images of our waking world. We enter a "Gestalt-free matrix of forms," as Anton Ehrenzweig has called it, a matrix within which the shapes are as yet unformed, and only acquire form and significance as the inchoate primary substance coagulates, so to say, on the painter's canvas in the act of painting.

The painter who best exhibits this Gestalt-free matrix of forms is the artist just mentioned, Sam Francis, who seeks with passionate honesty to find the "objective correlative" of his most inward awareness. But in his case, if I have rightly understood certain statements he has made to me, this awareness is directed not inwardly, towards the self, but outwardly, towards a source from which proceeds the primary substances of light and colour, the formless forms of a sensuous reality in a state of becoming. It is the "cloud of unknowing" itself that he depicts, and he seeks for no mysteries behind it: he is content with the colour and the turmoil of a primordial substance. Georges Duthuit has expressed this distinction in an aphorism which teaches us a fine shade of meaning in the French language: Sam Francis *n'est pas original mais originel*: which means, I take it, that he does not seek to express the eccentricities of a personality, but of some primordial essence.

There are philosophical problems here which I cannot stop to discuss — the classical problems of epistemology. Sam Francis remains somewhat isolated from the tachist group, as do those few painters who are often associated with the tachists — they exhibit in the same galleries and their work is illustrated in the same reviews — but who are nevertheless quite distinct in their aims. It is possible that they may have begun as tachists, or action-painters of some kind; but, practically speaking, the few I have in mind begin with a canvas that has a superficial resemblance to a Sam Francis. They search the tenuous limits of their awareness with brush in hand: they manipulate the paint until a significance begins to emerge. It may emerge almost instantly, or it may have to be slowly teased out of the "cloud of unknowing," out of "thought's wildernesses." How does a painter recognize a significant form? Why does he stop at one

particular moment and cry: "I have found it!" Why is one particular form more significant than another? To these questions I think that at present we can only answer: because such forms, when found, are potent — they exercise a power, first of all on the painter, and then, when exhibited, on the spectator.

To explain this power the word "magic" has been evoked. It is not a word I would use myself in this connection because I think it implies some notion of occult forces, or spiritual agencies, which are certainly not present in the work of the painters we are discussing. But I think it is legitimate to use the notion of an archetypal form, that is to say, of a process of crystallization that takes place without the intervention of the conscious will, and leaves us with a shape, more or less complex, that appeals to us for reasons more or less unknown. I say "more or less unknown" because although it is sometimes possible to read sexual symbolism into such shapes, in most cases the symbolic function of the forms remains indeterminate. We are fascinated, but we know not why.

I would like to suggest that for the artist and the lover of art it is not necessary to know why. We can admire Mexican or Peruvian works of art without possessing any knowledge of the symbolic function of these works in the lost religions of those civilizations. We can admire prehistoric and oriental works of art whose meaning and purpose are equally unknown to us. Among such works are also archetypal forms, appealing to us not only by virtue of their proportion and harmonies, but also because the forms themselves have a mysterious potency that is super-real and non-aesthetic. It may be that the impression they create is in some sense vitalistic; but anthropology has also given us the word "animistic," which I prefer to "magical" because it does not necessarily imply an occult power operating on us, but merely the presence, in the object, of a vital principle, a living "soul." Again, I do not suggest the application of an anthropological term to the creations of the modern artist: the vital principle which they embody is the artist's own — a vitality inspired by his own breath, the progeny of his own spiritual being. Among the several words that have been suggested (mainly by French critics) as descriptive of these "animistic" forms I myself prefer "presence" — it indicates a configuration (*Gestalt*) with a distinctive individuality. A painting by Fautrier or Dubuffet may be indeterminate, almost indefinable: a coagulation of irregular blotches with scarcely an outline to delimit it, except the edge of the canvas. And yet, out of the volcanic surface, emerges a presence. There is a man in the moon!

Admittedly not everyone can see the man in the moon — it needs a particular kind of interpretative imagination. Perhaps that is a limitation in some of the works of Fautrier, and artists who are similar in style, Wols and Michaux; no image emerges from such a vortex. But suppose the artist does not leave it to chance — suppose he drags the man out of the moon and gives him a recognizable form. That seems to be the procedure of a number of painters in France and the United States. Even Pollock occasionally evolves vague totemic shapes from his volcanic background. Dubuffet, too, though his canvases are often like beds of lava, will evoke a monster out of the waste land. But in most cases there will be no human or

## RECENT TENDENCIES IN ABSTRACT PAINTING

8) WASSILY KANDINSKY  
*Composition III*, 1914  
The Museum of Modern Art, New York  
Mrs Simon Guggenheim Fund







9) JEAN-PAUL RIOPELLE  
Oil, 1952  
Collection:  
Pierre de Ligny Boudreau, Paris

10) MARK TOBEY  
*Distillation of Myth*, 1950  
Water colour  
Photo: Willard Gallery, New York

begins to emerge. Such a configuration grows beneath the painter's brush, and is finally focussed in some concentrated effort of inward vision — a *Gestalt*, a unifying precept, is wrested from the mist in which the previously unorganized forms had swirled.

When they have been detached from their chaotic ground, when at last they emerge clear in outline and pulsating in colour, then they can be named; but with no more logic than we give a name to a child — for purposes of identification only.

What, we must ask, is the nature of the form that is finally fixed on the canvas?

You will remember that the third course of inspiration mentioned by Kandinsky was "a slowly formed inner feeling, tested and worked over repeatedly and almost pedantically;" and in this process, which he called "composition," reason, consciousness and purpose (carefully distinguished from calculation) play an overwhelming part. Kandinsky does not make his distinction between composition and calculation very clear, and, as I said, his later works suggest calculation rather than any less conscious process.

I can only *show* you examples of such images, slowly elaborated on canvas by one or two painters who have passed beyond the stage of automatism, and have drawn from the "cloud of unknowing" a new constellation. I cannot interpret such images — it follows from what I have already said that they come from a mental region where our words have no signi-

inhuman image, but a totemic shape, vaguely threatening, as in a painting by De Kooning. This kind of image may emerge from a much more incoherent background, but the shapes, the defined configurations, are there, waiting as it were to be released from thought's wildernesses.

A few of these artists strive to clarify the latent image — to give it outlines that are precise and dynamic. Francis Salles, for example, in his painting of 1955, *La guillotine*, where we no longer feel baffled by a cloud of unknowing, but in the presence of a vital image. This image has been teased out of the unconscious, by patient effort, and as a clear illustration of the process let me take the work of Ruth Francken.

She begins with a canvas covered with indeterminate forms, — I imagine something like a canvas by Pollock or Riopelle — a swirling mass of casual shapes covering the whole canvas. Then the background is worked — strengthened at some points, obliterated at others — and so gradually a more definite form



## RECENT TENDENCIES IN ABSTRACT PAINTING

ficance. Admittedly the artist sometimes gives them a name; but we give names to constellations in the sky, because that particular configuration (*Gestalt*) being *there*, our verbal thoughts find some meaningful approximation to its form. The form suggests the words but in the beginning was the form, the image. We know that it did not assume that configuration in the sky by mere chance — there are universal laws in operation that determine the fixed course of the stars. In the same way we know that the artist's images did not get on to the canvas by mere chance — again there were universal laws in operation that determined the courses of the artist's brush. A constellation of bright images has appeared from behind the "cloud of unknowing" — that is all we know and all we need to know. We may believe, however, that it is a true manifestation of the mystery of our being.

<sup>1</sup> Jung, *Symbols of Transformation*, § 11

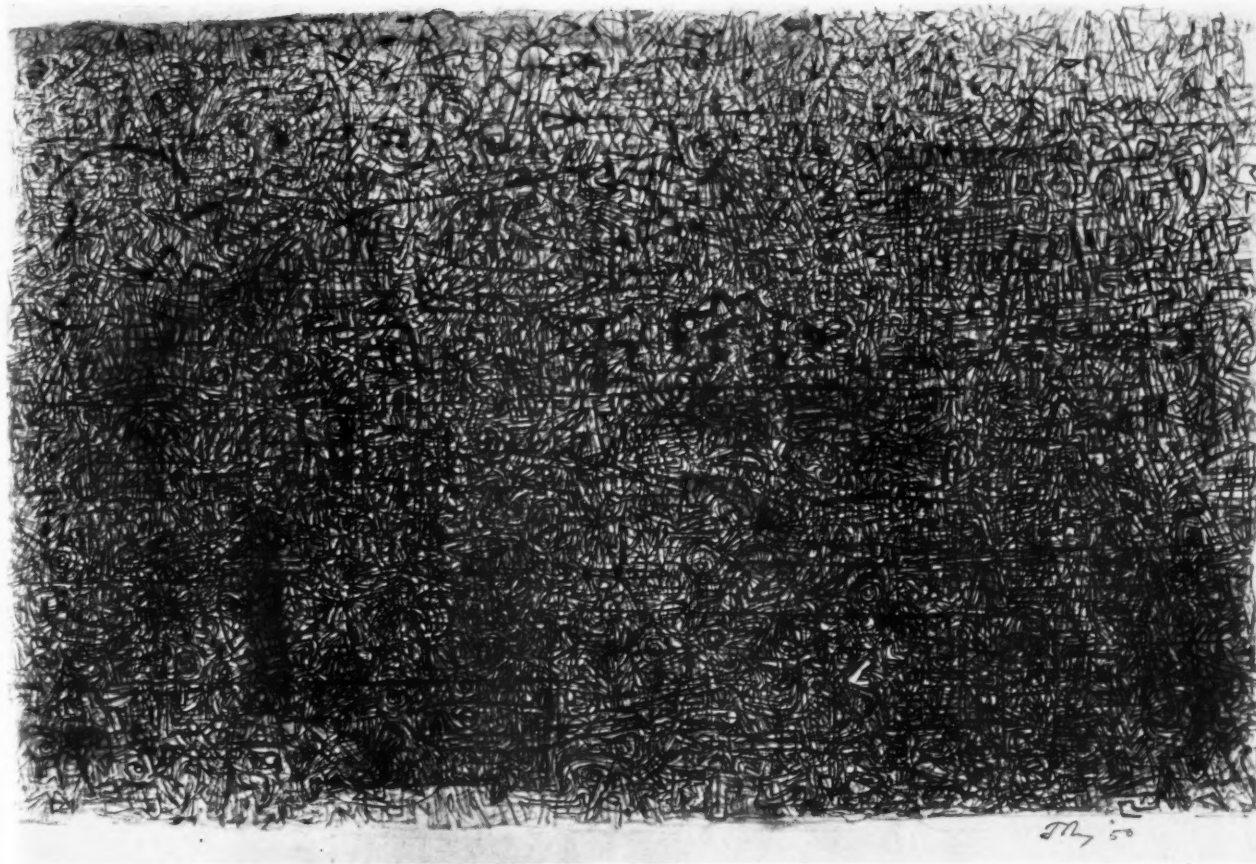
<sup>2</sup> *Principles of Psychology*, II, 325, quoted by Jung, *op. cit.*, § 18

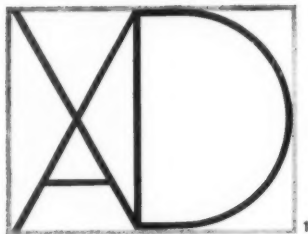
<sup>3</sup> Jung, *op. cit.*, § 19

<sup>4</sup> Abraham, *Dreams and Myths*: quoted by Jung, *op. cit.*, § 29

<sup>5</sup> *Secret of the Golden Flower*, p. 90

<sup>6</sup> Cf. *Images et Symboles*, by Mircea Eliade (Paris 1952) pp. 13-16, for a discussion of the function of symbols in the development of human thought





Articles on matters on which we, as a people are relatively inexperienced, often tend to be inward-looking exercises in mutual admiration. Therefore, when it was decided to publish in this issue an article on the Art Directors Club's tenth exhibition, it seemed an excellent opportunity to let in some fresh air and see just how we are regarded from the outside. It also seemed an excellent opportunity to ask Noel Martin, a young graphic designer who lives in Cincinnati where he has gained international recognition for his designs for the publications of the Cincinnati Art Museum, for his views about this show. His graphic work was shown in Toronto in June under the auspices of the American Institute of Graphic Art by Cooper & Beatty, Limited of Toronto.

#### Artists/Designers:

- 1) ALLAN FLEMING
- 2) HANS KLEEFELD
- 3) ALLAN FLEMING
- 4) THEO DIMSON
- 5) HANS KLEEFELD
- 6) JACK GRUNDLE/TED BETHUNE
- 7) WILLIAM J. TAYLOR

## THE TENTH ANNIVERSARY EXHIBITION OF

Being a critic is not my cup of tea. I much prefer the position of being criticized. But since a selection of photographs of work from the Tenth Anniversary Exhibition of the Art Directors Club, Toronto, were sent for my perusal, I acknowledge the compliment and temporarily pose as a critic. However, I shall write briefly about the examples reproduced on these pages, and longer on those things which I feel need to be said about improving the status of advertising design in general.

The first example which caught my eye was the Esso direct mail piece with its clarity and directness. The italic body copy is in good contrast to the large gothic capital letters. There is one thing that disturbs me though — why is it necessary to underline the two words in the italic copy block? Visually, this piece will attract attention. The extra emphasis gained by underlining words means nothing, nor does it add to the appearance. Underlining is actually a bastard form picked up from the typewritten manuscript. I am quite aware of why this happens. The copywriter is intrigued with a punchy kind of verbal message. He tries to drag out an extra value for each word. Adjectives and adverbs are not enough in themselves; they must be italicized or underlined. If anything, after a time, the reader may become a little suspicious of this jazzing up of the language. The copywriter, as well as the many surveys which back him up, has gone to ridiculous ends to simplify the message for the reader — to the point of really defeating its purpose. For instance, the short-short paragraph which they champion becomes visually confusing when it is stacked on other short-short paragraphs.

As a group, the trade-journal advertisements were the best. In glancing

2



3



4



# BIT OF THE ART DIRECTORS CLUB, TORONTO, 1958

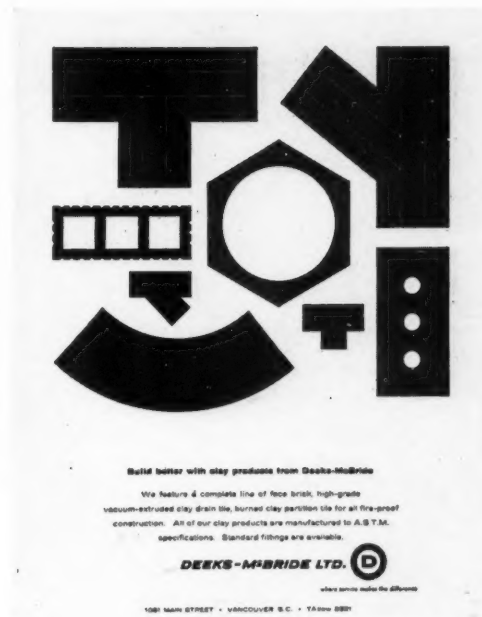
by Noel Martin

## Art Directors:

- 1) ALLAN FLEMING
- 2) M. F. FEHELEY
- 3) W. E. TREVETT
- 4) R. PRYNE
- 5) RUSS TABER
- 6) TED BETHUNE
- 7) WILLIAM J. TAYLOR



5



6



- 1) Insignia for the Tenth Anniversary Exhibition of the Art Directors Club
- 2) Full-page trade-magazine advertisement for a firm of engravers. Agency: MacLaren Advertising Co. Ltd
- 3) Full-page two-colour trade-magazine advertisement for a firm of typographers
- 4) Double-spread trade-magazine advertisement for an art studio
- 5) Full-page trade-magazine advertisement for an art studio
- 6) Full-page trade-magazine advertisement in black and white for a construction firm. Agency: Cockfield Brown & Company, Limited, Vancouver
- 7) Full-page trade-magazine advertisement for a firm of engravers

7





8

*Artists/Designers:*

- 8) KEN DALLISON
- 9/9a) JAMES T. HILL
- 10) HAROLD TOWN
- 11) GRAHAM COUGHTRY
- 12) THEO DIMSON
- 13) ALLAN FLEMING

*Art Directors:*

- 8) GENE ALIMAN
- 9/9a) RICHARD E. HERSEY
- 11) KEITH SCOTT
- 12) NORM WYNOTT
- 13) KEITH SCOTT

9



9a



- 8) Double-spread illustration for a story published in Maclean's
- 9/9a) Illustration for a story published in Weekend Magazine
- 10) Double-spread for a story about cars published in Maclean's
- 11) Two-colour full-page illustration published in Mayfair
- 12) Cover, in colour, for Mayfair
- 13) Black-and-white illustration from a cover for Mayfair





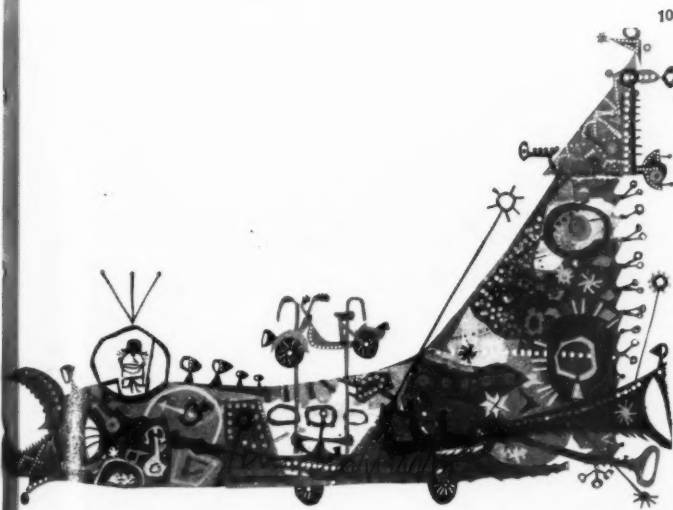
11

# MAYFAIR

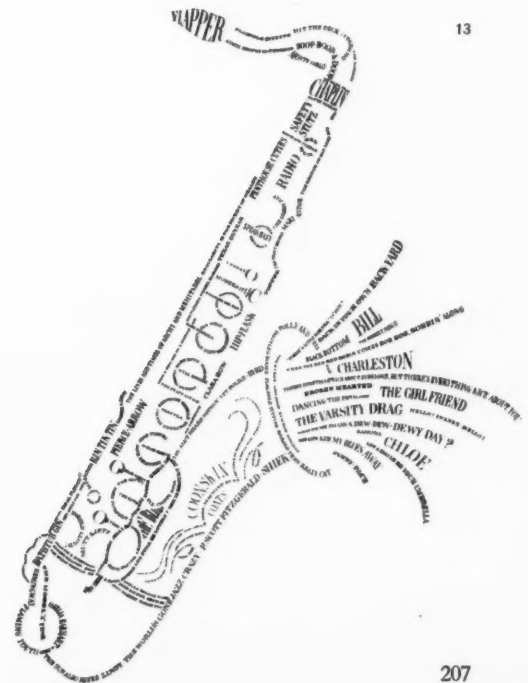
December 1957 50 cents



12

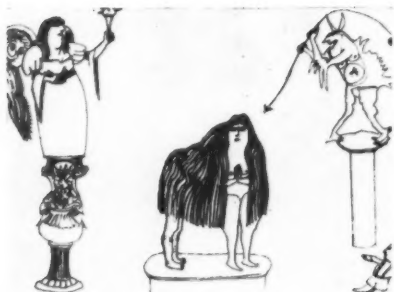
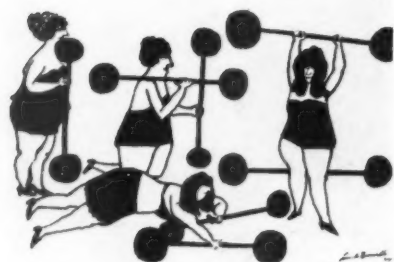
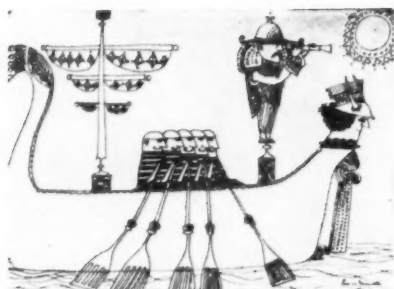


10



13

207



14-19

## ANNUAL MEETING OF THE ASSOCIATION OF CANADIAN ADVERTISERS MAY 21st, 7th and 8th, 1957 THE CANADIAN ASSOCIATION OF ADVERTISING AGENCIES Is Privileged to Present **CAVALCADE of COLOUR** A Grand, Consolidated Extravaganza & Informative Entertainment

As Back-swing Model Real Learning, for your Engagement & Satisfaction, a First Knowledge of Plans, Orders & Materials

### PROFESSOR PROFESSIONAL ARTIST

WEDNESDAY, MAY 21st, 1957 in the MAJESTIC CONCERT HALL  
of the ROYAL YORK HOTEL at 2.30 p.m.

### ORDER OF THE PROGRAMME

ACT I

Professor Professional Artist, a first knowledge of Plans, Orders & Materials

ACT II "The Science of Colour in Advertising" - of Colouring & Mixing

A scientific explanation of the scientific way in which colour results from the

ACT III "How to Use Effectively the Colour in Advertising"

A PANDORA'S BOX OF MODERN MARVELS

Providing the means to a better way of life, the artist's professional manner

ACT IV "The Science of Colour in Advertising"

A PANDORA'S BOX OF MODERN MARVELS

Providing the means to a better way of life, the artist's professional manner

ACT V "The Science of Colour in Advertising"

A PANDORA'S BOX OF MODERN MARVELS

Providing the means to a better way of life, the artist's professional manner

ACT VI "The Science of Colour in Advertising"

A PANDORA'S BOX OF MODERN MARVELS

Providing the means to a better way of life, the artist's professional manner

ACT VII "The Science of Colour in Advertising"

A PANDORA'S BOX OF MODERN MARVELS

Providing the means to a better way of life, the artist's professional manner

ACT VIII "The Science of Colour in Advertising"

A PANDORA'S BOX OF MODERN MARVELS

Providing the means to a better way of life, the artist's professional manner

ACT IX "The Science of Colour in Advertising"

A PANDORA'S BOX OF MODERN MARVELS

Providing the means to a better way of life, the artist's professional manner

ACT X "The Science of Colour in Advertising"

A PANDORA'S BOX OF MODERN MARVELS

Providing the means to a better way of life, the artist's professional manner

ACT XI "The Science of Colour in Advertising"

A PANDORA'S BOX OF MODERN MARVELS

Providing the means to a better way of life, the artist's professional manner

ACT XII "The Science of Colour in Advertising"

A PANDORA'S BOX OF MODERN MARVELS

Providing the means to a better way of life, the artist's professional manner

ACT XIII "The Science of Colour in Advertising"

A PANDORA'S BOX OF MODERN MARVELS

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ACT XIV "The Science of Colour in Advertising"

A PANDORA'S BOX OF MODERN MARVELS

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ACT XV "The Science of Colour in Advertising"

A PANDORA'S BOX OF MODERN MARVELS

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ACT XVI "The Science of Colour in Advertising"

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ACT XVII "The Science of Colour in Advertising"

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ACT XIX "The Science of Colour in Advertising"

A PANDORA'S BOX OF MODERN MARVELS

Providing the means to a better way of life, the artist's professional manner

ACT XX "The Science of Colour in Advertising"

A PANDORA'S BOX OF MODERN MARVELS

Providing the means to a better way of life, the artist's professional manner

ACT XXI "The Science of Colour in Advertising"

A PANDORA'S BOX OF MODERN MARVELS

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ACT XXV "The Science of Colour in Advertising"

A PANDORA'S BOX OF MODERN MARVELS

Providing the means to a better way of life, the artist's professional manner

ACT XXVI "The Science of Colour in Advertising"

A PANDORA'S BOX OF MODERN MARVELS

Providing the means to a better way of life, the artist's professional manner

ACT XXVII "The Science of Colour in Advertising"

A PANDORA'S BOX OF MODERN MARVELS

Providing the means to a better way of life, the artist's professional manner

# ESSO

EXTRA...

the gasoline that stops both  
cold weather stalling and gas  
line freezing is at the pumps of  
Imperial Esso Dealers to  
give you trouble-free  
driving this Fall and Winter.  
Canada's first gasoline  
designed specifically  
to overcome these common  
hazards, it has been used  
and approved by hundreds of  
thousands of motorists  
since it was introduced  
three years ago.  
Fill up today with ESSO

# EXTRA

ALWAYS LOOK TO IMPERIAL FOR THE BEST

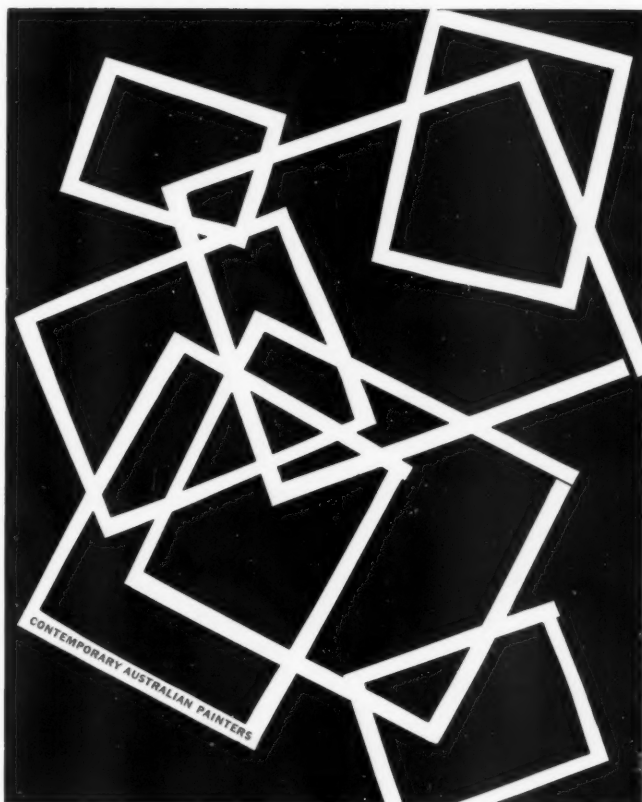


over them I see that they have been done for members of the graphics arts industry — photographers, printers, and so on. These people are in a wonderful position to support good design and in turn help to raise the general level of it. Work of this kind, plus the vast amount of work for social agencies, churches and schools, has always offered the greatest opportunity for trying out something new and this is usually pay enough. Of course, it is not entirely without limitations but it is very different from most work. The designer's entire life is spent dealing with limitations and if he is a good designer this will only serve as a challenge, if not, he would have become a hack anyway. There is absolutely no excuse for bad work and we must be ready to accept full responsibility for whatever we have done, good or bad. I, for one, am not at all interested in why a job isn't as good as it could be. When the person for whom you are working is completely unreasonable, you can either go along with the act and become mediocre, or try to make him realize what he is asking of you. Then, if this doesn't work, refuse the job!

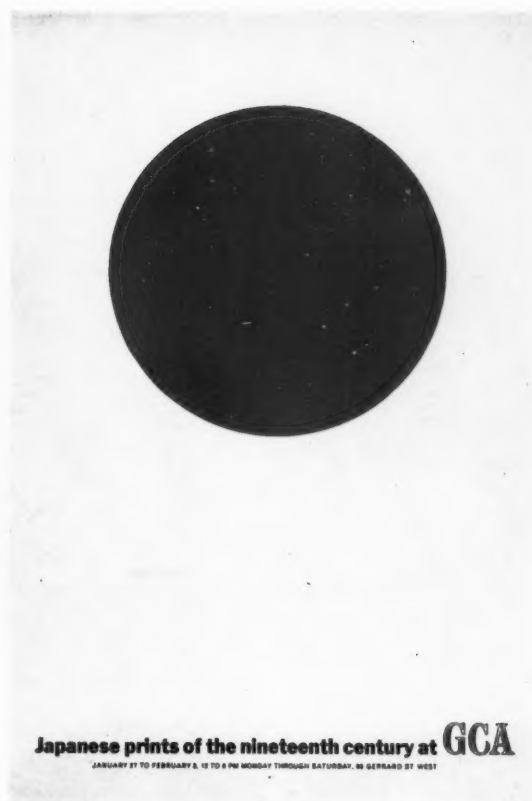
The Knoll black and white newspaper advertisement is excellent and very welcome in a world of too-much-copy advertising. What more is really needed? The spirit of Knoll has been captured. We could point out the position of the legs of the desk which protect the wooden corners from the janitor's casual sweeping habits. This is not necessary, for Knoll advertising, as well as its furniture design, reflects a concern for our contemporary world. Here is a cue to the role of the graphic designer for he, like the industrial designer and the architect, must give form to our century.

20

21



22



23

What's coming in Marketing?



24

Canadian market reports by Marketing

Market	Report
Advertising, May 12	The Advertising Association of Canada (AAC) has announced that it will be holding its annual conference in Toronto on May 12-13. The conference will be held at the Sheraton Hotel and will feature a variety of speakers and topics.
Public Relations, May 12	The Public Relations Society of Canada (PRSC) has announced that it will be holding its annual conference in Toronto on May 12-13. The conference will be held at the Sheraton Hotel and will feature a variety of speakers and topics.
Marketing, May 12	The Marketing Association of Canada (MAC) has announced that it will be holding its annual conference in Toronto on May 12-13. The conference will be held at the Sheraton Hotel and will feature a variety of speakers and topics.



#### Art Directors:

- 14)-19) DAVID MACKAY
- 20) HARRY MCLEOD
- 21) DONALD SEXTON
- 22) PAUL ARTHUR
- 23) ALLAN FLEMING
- 24)24a) STAN CALDWELL

#### Agencies:

- 20) Maclaren Advertising Co. Ltd
- 21) Cockfield, Brown & Company, Limited

- 14)-19) Stills from the film *The Pounding Heart* produced on the CBC-TV program, *Tabloid*
- 20) Poster for the Association of Canadian Advertisers
- 21) Two-colour, full-page newspaper advertisement for *Imperial Oil Limited*
- 22) Cover for an exhibition catalogue, the *National Gallery of Canada*
- 23) Announcement of an exhibition by the *Gallery of Contemporary Art, Toronto*
- 24)24a) Folder, in two colours, for Marketing

#### Artists/Designers:

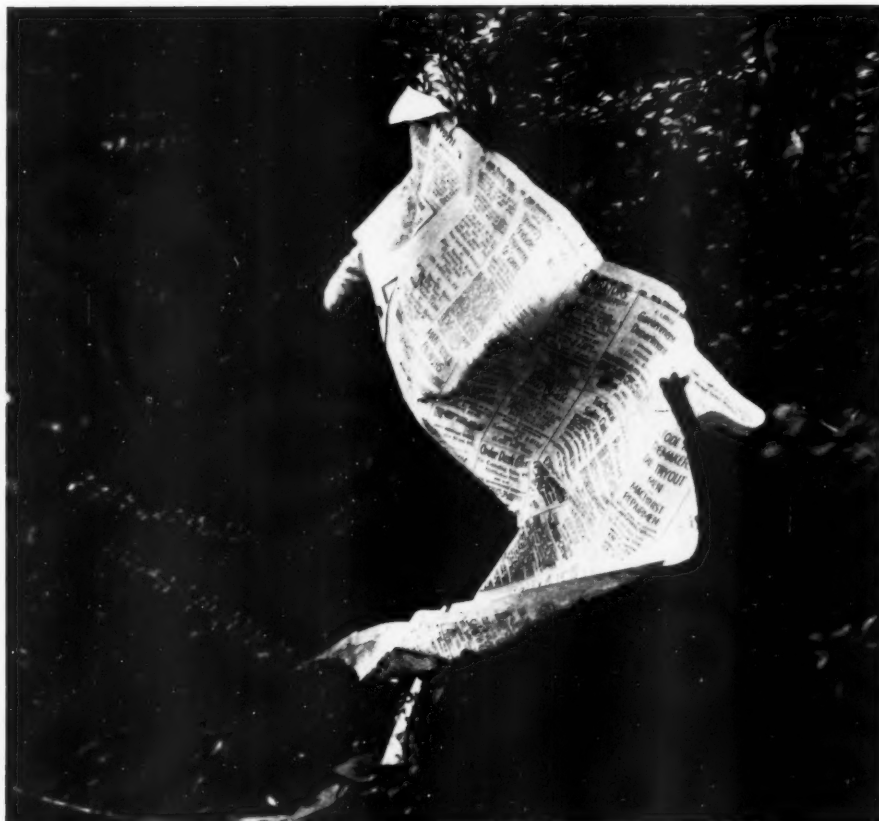
- LOUIS DE NIVERVILLE/DAVID MACKAY 14)-19)
- FRANKLYN SMITH 20)
- BOMAC ARTISTS/DONALD SEXTON 21)
- PAUL ARTHUR 22)
- ALLAN FLEMING 23)
- ARNAUD MAGGS 24)24a)



24a



25



26a

I have no patience with any designer who bothers to justify his position by dragging out his so-called serious work (paintings, prints, etc.). What we are doing is relevant to the times and is essential and vital. The need is what makes art. I have spent many hours listening to the piano of your Oscar Peterson. According to some standards this is folk music, popular music. Not to mine; for me it is art. One of my American heroes, Louis Armstrong, stated it admirably: "There are two kinds of music, good and bad!"

Announcements for private art galleries are usually well conceived, as is the case with the one for the Japanese print exhibition. *The Pounding Heart* film, which won The Art Directors Club Medal in the television category, is very good. Its casual awkwardness, as can be seen from the stills shown here, is a relief from the usual slick sophistication. The covers for *Mayfair* are interesting. The mosaic pattern used on one of them is another of our current *clichés*. We must watch ourselves carefully, for trends, gimmicks and clichés are much too inviting. Illustration as a field probably deserves a complete analysis and evaluation. It requires people who can draw well, who have knowledge of the entire history of illustration. Ben Shahn and Saul Steinberg have as many imitators as there are names in the telephone book. If we note the depth of Savignac, André François and Robert Osborn, we know that illustration has a place in spite of the camera.

As I understand it, the Art Directors Club is established to promote and support good work, and to provide a better understanding among the public at large of the aims of the graphic design world. These are *Continued on page 223*



The torch of the mind

Sowaters

26

#### Artists/Designers:

- 25) ARNAUD MAGGS
- 26/26a) PETER CROYDON
- 27/27a) EUGENE GROH / JACK PARKER
- 28) BRUCE HEAD
- 29) ALLAN FLEMING





*Art Directors:*

- 25) REG BOWYER
- 26)26a) RAY CATTELL
- 27)27a) A. LEDUC
- 28) MAURICE ROPER
- 29) JOHN QUIGG

25) Illustration from a folder for  
United Paper Mills Limited

26)26a) Advertisement for the Bowater  
Corporation. Agency: Pemberton,  
Bennett, Freeman and Milne

27)27a) Advertisement for the  
T. Eaton Co. Limited, Toronto

28) Consumer-magazine advertisement  
for the Hudson's Bay Company

29) Consumer-magazine advertisement  
for Knoll International Canada, Ltd

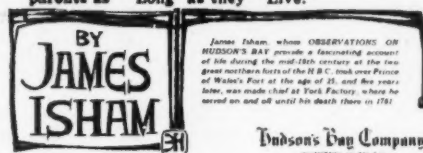
**OBSERVATIONS  
ON  
HUDSON'S BAY  
1743-1749**

These Natives are Very  
Loving and fond of their  
Children, Never I think  
seen any parent or  
Relation strike a child in  
anger all the time I have  
been here, or in these parts,  
believing it may be the  
the Same all over America.

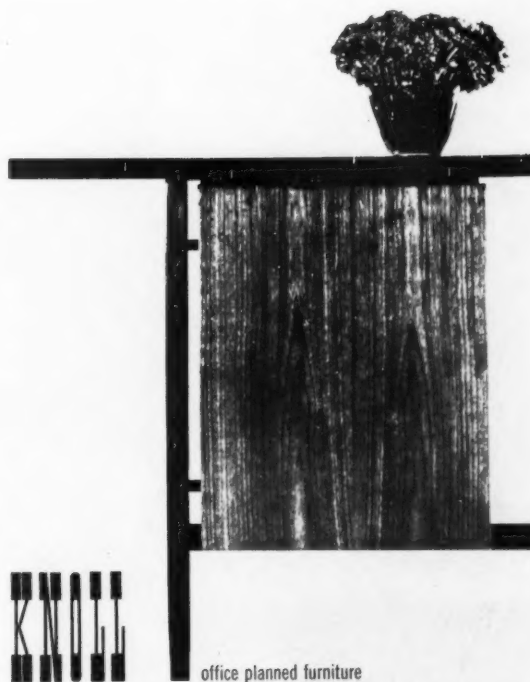
Observing De la, sale and Some others  
mentions the same, &c - and as to heaving water  
at them when angry, I have seen done  
frequent, the fondness to their childn. is not  
with them as in England, as it's too frequent  
the Entire Ruing to childn. and Greif to  
parents, when it's too Late to correct them.



But it's to be Regarded these son's or Daughters  
never Leaves their parents, tell they gett married,  
then the youngest son or son in Law maintains their  
parents as Long as they Live.



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# IVORY CARVINGS OF THE HUDSON BAY ESKIMO

by Edmund Carpenter



No word meaning "art" occurs in Eskimo, nor does "artist:" there are only people. Nor is any distinction made between utilitarian and decorative objects. The Eskimo say simply: "A man should do all things properly."

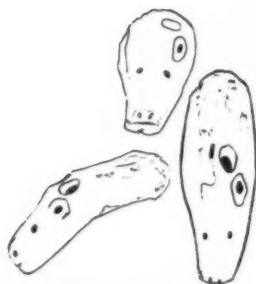
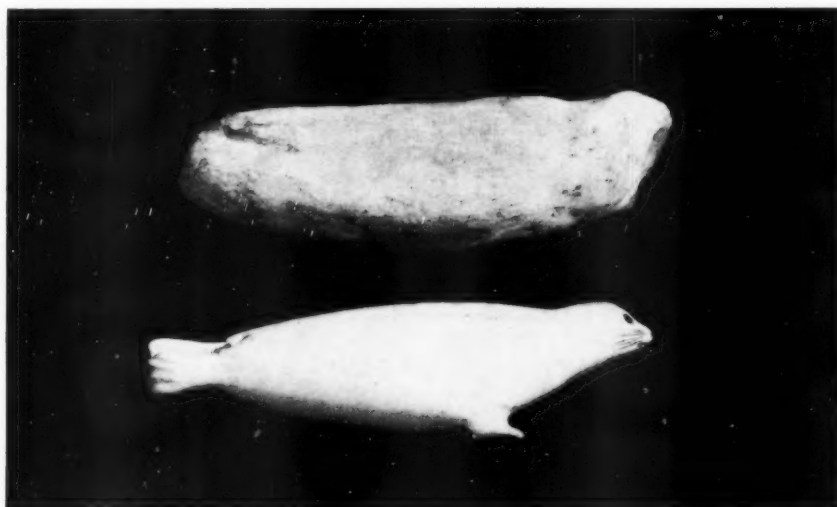
As the carver holds the unworked ivory lightly in his hand, turning it this way and that, he whispers: "Who are you? Who hides there?" And then: "Ah, Seal!" He rarely sets out, at least consciously, to carve, say, a seal, but picks up the ivory, examines it to find its hidden form and, if that's not immediately apparent, carves aimlessly until he sees it, humming or chanting as he works. Then he brings it out: Seal, hidden, emerges. It was always there: he didn't create it; he released it.

Eskimo has no real equivalents to our words *create* or *make* which presuppose imposition of the self on matter. The closest term means *to work on* which also involves an act of will, but one which is restrained. The carver never attempts to force the ivory into uncharacteristic forms, but responds to the material as it tries to be itself, and thus the carving is continually modified as the ivory has its say.

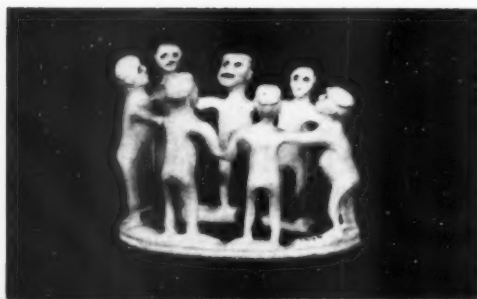
Great western artists sometimes thought in these terms and even expressed themselves so, but with one difference: they were exceptions in their own culture, independently reaching this attitude only after long experience and contemplation; whereas Aivilik carvers learn it as a mother tongue and give it social voice and expression.

Ohnainewk, an Aivilik hunter, held a baby walrus tooth in his palm, turned it slightly, and there, unmistakably! "Ptarmigan" almost burst through the surface. As he cut lightly here, indented there, he spoke softly, diffidently; he was not passive, yet his act of will was limited, respectful: respectful to the form that was "given."

Here is a seal, still in a tooth; now it is out, revealed more clearly.



And here is a charm from Cape Dorset, a bear's tooth to be worn on clothing. Cut here, smoothed there, a few dots added and it's a perfect bear's head, yet still a tooth, identifiable by species and age.



Two remarkable pieces from the Hudson Bay Eskimo are relevant here. One is the hollow root of a walrus tusk, an ivory cylinder usually cut off and discarded. What more natural then to find in it a ring of joined figures!

The second contains a wolf and a man, their relative positions dictated by the ivory. Each may be viewed independently or seen together. Turned thus, there is one relationship; turned another way, something else is involved. The possibilities are many in a society where, in fact and myth, relations between man and wolf are intimate, complex. Incidentally, both pieces were obtained by Robert Flaherty; how natural that this great film director, recording action and sound, would understand and appreciate, as a still-camera artist might not, the true nature of Eskimo art.

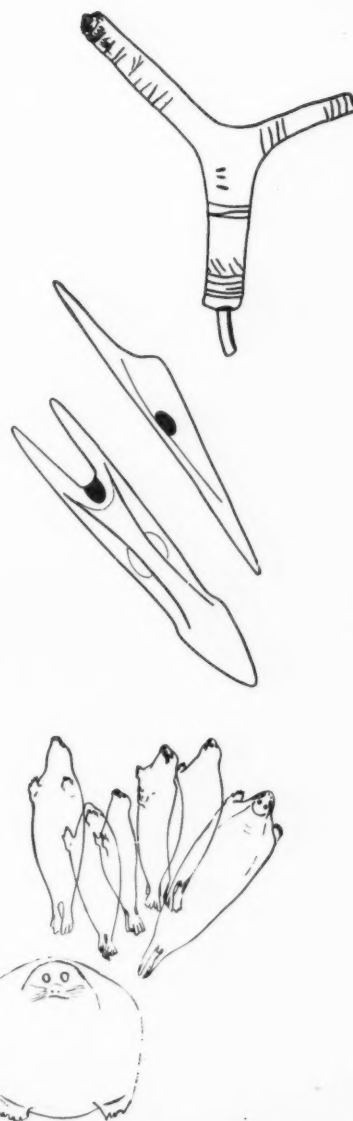
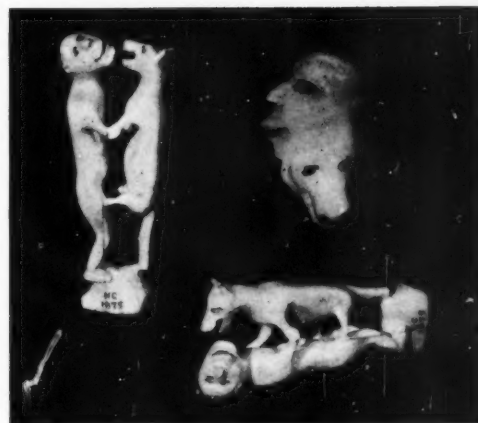
I watched one white man, seeking souvenirs, commission a carving of a seal but receive instead a carving of a walrus. Another, who wanted a chess set, though his explicit instructions were clearly understood, received a set in which each pawn was different. *Ahmi*, "it cannot be known in advance" what lies in the ivory.

One very characteristic expression means "What is that for?" It is most frequently used by an Eskimo when he finds some object and stands looking down at it. It doesn't mean "What can I use that for?" but rather something closer to "What is it intended to be used for?" That portion of the antler, whose shape so perfectly fits the hand and gives a natural strength as well, becomes, with slight modification, an auger-chisel handle. Form and function, revealed together are inseparable. Add a few lines of dots or tiny rings or just incisions, rhythmically arranged to bring out the form, and it's finished.

Every adult Eskimo is an accomplished ivory carver: carving is a normal, essential requirement, just as writing is with us. The carver doesn't divide his products into works of art and utilitarian objects, but the two are usually one: the sun-goggles are beautiful — that line which is aesthetically so appealing is the line that fits the brow so perfectly. The harpoon is graceful: and deadly.

Figures are sometimes carved in the round for ornamental or religious purposes, in the latter case usually to evoke the absent animal or propitiate it after it is slain. Here the image of the animal whose meat is sought or whose aid has been secured through a dream is thought to be equivalent to the creature itself: carving its image brings it within the influence of the hunter's spirit. Once carved with full details, even to the animal's sex organs, but never with a favoured side for viewing, it may be passed from hand to hand, then dropped indifferently into a tool-box or simply lost. *Art to the Eskimo is an act, not an object; a ritual, not a possession.* Carvers make no effort to develop personal styles, and take no care to be remembered as individuals, but simply disappear as it were, behind their work.

Since 1949 the Eskimo have been encouraged, and to some extent trained, by an artist representing first the Canadian Handicrafts Guild, and later the Department of Northern Affairs and National Resources, to carve stone effigies for souvenirs. These delightful new carvings have attracted wide attention and brought needy Eskimo additional income. But they should not be confused with aboriginal Eskimo art which is of an entirely different order. The new art is genuine enough: as people change, so their art changes, and the Eskimo are changing rapidly. Among them there are growing notions of individualism, new attitudes toward controlling the external, and hence a way of perceiving which separates time and space. These new stone carvings, each with its base and its favoured point of view, reflect all this and are therefore much easier for the western art connoisseur to appreciate.





a/b) Siberian Chukchee carvings (after Hádjek) of two geese, a seal and a bear, all of which strongly resemble carvings of the Hudson Bay Eskimo

c) Chukchee carving (after Hádjek)

A distinctive mark of the traditional art is that many of the ivory carvings, generally of sea mammals, won't stand up, but roll clumsily about. Each lacks a single, favoured point of view and hence a base. Indeed, they aren't intended to be set in place and viewed, but rather to be worn or handled, turned this way and that. I knew a trader with a fine show-piece collection of such carvings who solved this problem by lightly filing each piece on "the bottom" to make it stand up, but, alas, he also made them stationary, something the carver never intended.

This pendant from the Boothia, carved in the form of a woman, hangs "upside down" when worn.

There are several reasons why Eskimo art lacks perspective or the "favoured point of view." The primary one is lack of real literacy. As with non-literate peoples generally, the Eskimo can perceive without difficulty what we regard as "inverted" figures. Another reason is their attitude toward the "given." For example, walrus tusks are carved into aggregates of connected but unrelated figures; some figures face one direction, others another. No particular orientation is involved, nor is there a single "theme." Each figure is simply carved as it reveals itself in the ivory.

This antler tine carved by Dorset Eskimo, has eight human faces on it; all but two are oriented in one direction, while those two, we would say, are "inverted."





This is also the case with the etched figures on a comb from Igloolik.

In handling these tusks I found myself turning them first this way, then that, orienting each figure *in relation to myself*. Eskimo do not do this. They carve a number of figures, each oriented — by our standards — in a different direction, without moving the tusk. Similarly, when handed a photograph they examine it as it is handed to them, no matter how it is oriented.

I ran an experiment with a number of Eskimo of various ages. I sketched on paper some twenty figures, each oriented in a different direction. Then I asked each individual to point to the seal, the walrus, the bear. Without hesitation, all located the correct figures. But though I had made the drawings, I found it necessary to turn the paper each time to ascertain the accuracy of their selection.

The walls of many of their igloos and huts are covered with pictures from magazines obtained from the trader. These help reduce dripping in igloos and insulate huts; perhaps they are enjoyed for their colours as well. Some, but little, effort is made in vertical rendering, and the overall result is haphazard. When the children wanted to imitate me, a sure way to provoke delighted laughter was to mimic my twistings and turnings as I tried to look at the *Life* pictures.

Few examples illustrate the absence of vertical rendering quite so charmingly as this simple etching of a caribou on an antler knife handle: seen one way, the caribou grazes, head lowered; now turn this page 90 degrees counter-clockwise: the caribou stands head up, watchful.



D



C

# ALEX COLVILLE

by Lincoln Kirstein

It is an odd historical situation with which the present is provided, in the world of the plastic arts, although not in music, architecture or literature. In painting and sculpture complete permissiveness, the license to do any old thing any new way, by impulse alone, irrespective of craft, consideration or continuity in tradition, is now the norm. Abstract expressionism cannot be said to be a contemporary academy since it is too fragmentary, loose and idiosyncratic, but it is the dominant, compulsive taste of the times. In music, for fifty years, the world's leading composer has been Stravinsky who has led us in and out of the corridors of four hundred years of hearing, making order from antiquity and newness from his mastery. In architecture, Wright, Corbusier and Mies van der Rohe are but logical, sequent chapters in master-building from Brunelleschi and Bernini. In the novel, poetry and lyric-theatre, the tradition has been kept alive by the strict observation of forms in time. Only in painting and sculpture, has the cult

of personality temporarily corrupted even the most responsible agencies, who perforce must give pride of place to what is, after all, the great bulk of what is done.

So, a painter like Alex Colville finds himself isolated, if by no means unappreciated, and his loneliness and appreciation is shared by a dozen other of his careful colleagues in Britain and the United States. These men work unshaken by the dominant style; their own private personalities do not obsess them; what occupies them is their technique towards an increasingly sharp focus of their own vision of a tangible visible world. However much their revelation and the nature of their reference of ordering differ, they are united by basic similarities. They are extremely careful of an exquisite quality of surface on their panels (not canvases). They feel that, with the teacup, one aspect of mechanics has been solved. It is hard to make a better teacup than the best of those created in the eighteenth century. It is impossible to find harder, cleaner or more



1) *Three Sheep*. 1954. Casein tempera. Collection: Lincoln Kirstein, New York



2) *Couple on Beach*. 1957. Casein tempera. Hewitt Gallery, New York

luminous surfaces than those depending on the ancient formulæ of Cennino Cennini and the early renaissance panel-painters. Egg tempera offers more than direct-from-the-tube, drips, palette-knives or air-brush: Also they are united in the total visual effect of rendering human forms, still the most difficult discipline and rewarding subject-matter of plastic art. The free-standing animal, biped or quadruped, in air, on earth, or rather the dignity or tragedy of animate nature in its given world, is their lifelong labour. And it may transpire that while other artists are having emotions important to them, in public, on a large scale, by "periods" of progress and with transparent and flashy agony, these other painters will have been making individual panels which may survive, and eventually enter and even stay in museums, which are in one breath the rapid absorbers of ephemeral prestige and the ultimate residue of value.

Alex Colville lives in a remote province, but there is little pinched or naïve about his painting. Provincial he is not. He has known big cities well and their big museums; he has been able to think about art in a perspective and with a depth that is difficult to accomplish in the hurry of capitals. Isolation is a choice and by no means a stoic one. Confusion is compulsive; we have an ethic rationalized from it to license most of our modern art; it takes a lot of courage, almost amounting to smugness, to oppose wilful confusion. Colville has selected single, distilled scenes of man and animals in nature, and on several notable occasions machinery in nature, to suggest the



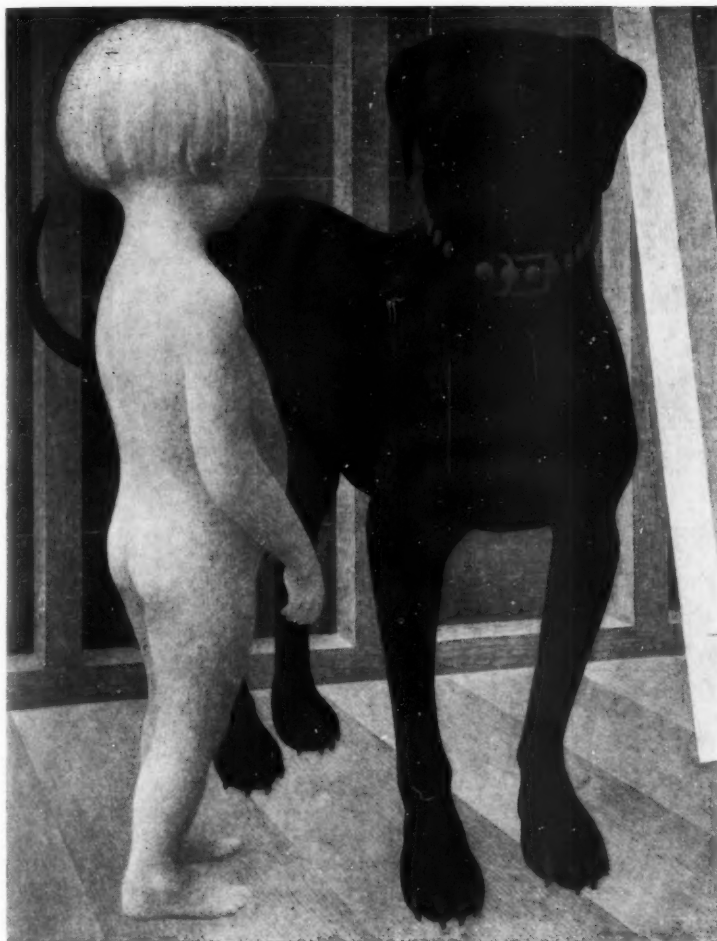
3) *Woman at Clothes Line*. 1957. Oil on masonite  
The National Gallery of Canada





immensity of those possibilities still open to the discretion of our conscious dignity. In his picture of a family and an automobile, he has used properties usually only open to commercial advertisers, but he has indicated the warmth of familiarity and the hugeness of space that machines take us into; the fact that the best use of the machine is to release us to natural glory. The haunting pathos of his railroad-trains and tracks, a mad horse, a mad engine, and the locked embrace of the soldier and his girl next to an impatient engine were not easily found poems, but they remain in the memory.

Is Colville "only" a narrative painter? Do his "literary" qualities disqualify him? Is he a "didact"? There are no illustrations to stories here, but signals and symbols, and not surface signs alone. By the care in placing grand silhouettes in his best pictures he does not lose by generalizing. Big forms are round, composing more complex smaller forms, well understood, for he is also a sculptor in the round, and knows the plastic mass from his fingers. His pictures are good to be looked at, again and again, not as decorations, nor as a catalogue of textures against which one can talk and listen to "hi-fi," but as windows of order and determined calm.



5

4) *Family and Rainstorm*. 1955  
Tempera on masonite  
The National Gallery of Canada

5) *Child and Dog*. 1952  
Tempera on masonite  
The National Gallery of Canada

6) *Cattle Show*. 1955  
Oil on masonite  
Collection: Joseph Verner Reed, New York

ALEX COLVILLE

6

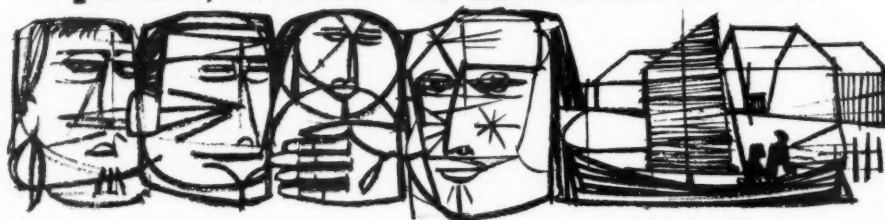
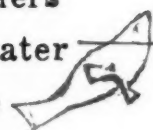


**OBSERVATIONS  
ON  
HUDSON'S BAY  
1743-1749**

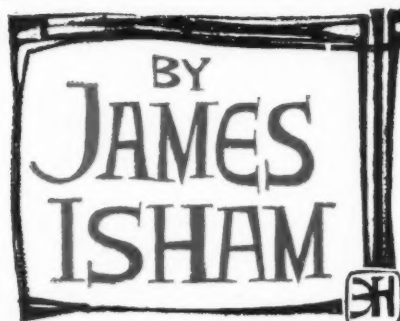
These Natives are Very  
Loving and fond of their  
Children, Never I think  
seen any parent or  
Relation strike a child in  
anger all the time I have  
been here, or in these parts,  
beleving itt may be the  
Same all over America,



Observing De' la, sale and Some others  
mentions the same, &c -and as to heaving water  
at them when angry, I have seen done  
frequent, the fondness to their childn. is not  
with them as in England, as itt's too frequent  
the Entire Ruing to childn. and Greif to  
parents, when itt's too Late to correct them.-



But it's to be Regarded these son's or Daughters  
never Leaves their parents, tell they gett married,  
then the youngest son or son in Law mentains their  
parents as Long as they Live.



JAMES ISHAM, whose Observations on Hudson's Bay provide a fascinating account of life during the mid-18th century at the two great northern forts of the H B C, took over Prince of Wales's Fort at the age of 25, and five years later, was made chief at York Factory, where he served on and off until his death there in 1761.

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## Coast to Coast in Art

### Extending the Art Resources of British Columbia

A new pattern for the arts on the West Coast may result from the British Columbia Arts Resources Conference which was held in Vancouver at the end of June. The delegates who attended the final day's session at the University of British Columbia passed important resolutions covering practically all fields of the arts.

In music, the conference reaffirmed the same criticism it made a year ago that British Columbia lags in the teaching of music in schools. It called for supervisors of music and a well-qualified musician to institute a general instructional program.

Probing further into the school curriculum, delegates resolved that the "Conference recommend to the Royal Commission on Education that the place of the arts in the school curriculum be strengthened and substantiated by fuller opportunities for arts studies through the elementary, junior-high and senior-high years where qualified teaching is available."

The conference commended the Canadian Broadcasting Corporation, particularly its Pacific Region, for its "continuing contribution to musical enjoyment and education through its radio and television programs of serious music, recordings and other presentations, and for their value in developing musical interests, criticism and standards."

Also in the field of music, the Extension Department of the University of British Columbia was asked to apply to the Canada Council for a two-year grant to be used for employing a full-time teacher of music for its extension work through the province.

The Community Arts Council drew praise for its program, called "Artists for Schools." This supplies a service of talks by well-known, competent local artists to high schools in the Greater Vancouver area. The conference urged that this be extended through all of British Columbia. This program had a budget of close to three thousand dollars for artists in the 1957-8 school year, which sum was contributed by the Leon and Thea Koerner Foundation and by the Community Arts Council from its Canada Council grant and its general funds.

Writers, who this year had their own section of the conference, spent much of their time trying to devise a way to launch a British Columbia periodical dedicated to fine writing, poetry and literary criticism. Their effort to obtain conference backing for a Canada Council grant, however, failed. Nevertheless, the writers were able to pass a resolution asking the Community Arts Council to set up a central clearing house to gather information about and for writers.

This year one group of the delegates made a study of the specialized fields of radio, film, television and related arts. Among resolutions passed here was one calling for an annual photography competition and exhibition in British Columbia.

Brian Way, widely-known exponent of children's theatre in London, England, attended the conference. He was urged to return in 1959. One resolution in the field of drama asked for greater encouragement to writers to produce more original plays to offset what was referred to as a "serious deficiency" in Canada.

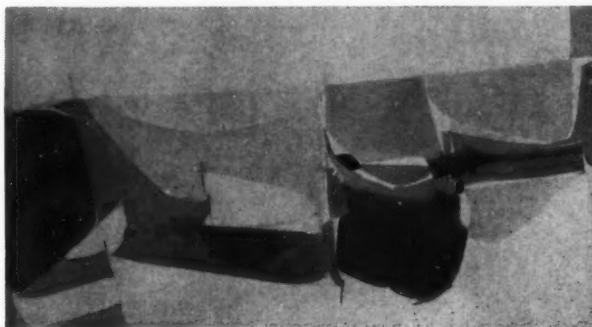
In the visual arts, most of the resolutions dealt with travelling exhibitions. The conference expressed appreciation of the film and slide service supplied by the National Gallery and asked that this service be augmented. It also asked that some means be found to purchase a "caravan" which is now touring the province with a display of crafts. The unit is now rented by the extension department of the university through a grant made by the British Columbia Centennial Committee. The visual section also sponsored a resolution which would urge all

governments to reserve wall space on both the exteriors and interiors of all public buildings for murals.

This, the second British Columbia Arts Resources Conference, had about seventy out-of-town delegates and over sixty from Vancouver. The co-chairmen were Mrs John Thorne (Joy Coghill), who is well known in the field of drama, and Mr Alex Walton, a former president of the Community Arts Council.

### Montreal Opens a Centre for Experiment in the Arts

Besides an active year in presenting experimental drama, poetry readings, dance recitals and pantomimes, in which young actors, singers and dancers were given what was often their first opportunity to present their talents to the public, the Centre Canadien d'Essai of Montreal has also held discussion forums on art topics and publishes



BARRY CLARK. *Motion of an April Wind*

*Les cahiers d'essai*, where space is devoted to the visual as well as the other arts.

This new organization recently also held an exhibition at the École des Beaux-Arts for painters under 30 years of age, where the winning entries were by Barry Clark, Peter Daglish and Fernand Toupin. As an award they were given the privilege of a special three-man showing at the Galerie Denyse Delrue in June.



MOË REINBLATT. *Girl's Head. Lift ground.*  
Given the Adrian Seguin Memorial Award, 1958,  
by the Canadian Society of Graphic Arts



### Canadian Art Shown in Mexico City

Mexico City is taking a leaf out of Sao Paulo's notebook and, in the alternate years when that Brazilian city is not holding its famous *Bienal*, is now promoting a First Inter-American Biennial Exhibition of Paintings and Engravings. The first exhibition, in what it is hoped will become a regular series, got off to a good start this summer with fairly

widespread and enthusiastic response from the nations of this hemisphere. The Canadian contribution, which was organized by the National Gallery of Canada, was given a prominent place in the showing at the Fine Arts Palace in Mexico City. The work of over thirty Canadian artists was selected, ranging from the lyrical realism of Roberts' *Nude in Interior* to Nakamura's abstracted *Prairie Towers*.

GOODRIDGE ROBERTS. *Nude in Interior*



### A Centre for Art Films in Montreal

The Musée Canadien du Film d'Art was founded in Montreal in 1956 by Natan Karczmar. With the assistance of the National Film Board and the École des Beaux-Arts of Montreal, appropriate auditoriums were made available, enabling Mr Karczmar to show art films to a much larger public. In 1956 there were three programs presented to the public; since then, there has been a program every two weeks generally consisting of four films lasting twenty minutes each. Most of these films are supplied by foreign embassies and the National Film Board, as well as by provincial and municipal film councils. While the aim of the Musée Canadien du Film d'Art is to create an independent film council, some difficulty has been experienced in arranging regular schedules, as the films may be retained for limited periods only. A typical program is composed of one film on Canadian art, one on contemporary European painting, one on an older school and one describing the life or technique of an outstanding artist. Mr Karczmar hopes to be able to extend these film programs outside Montreal (he has already been successful in Quebec City), as he believes they are necessary in a country which, although rich in contemporary art, has a limited representation of old masters.

## The Charm of St James Street ... over a century ago

This casual pencil sketch, by the late Charles W. Simpson, R.C.A., depicts St James Street, Montreal in the 1830s, viewed from the east. At the right is the original head office of the Bank of Montreal with its Doric portico — the first building especially constructed for a bank in Canada. It served its purpose well until 1848, when the Bank — just 30 years old — took occupation of its present head-office building immediately to the east. On the site of the original office a new building will soon rise to take care of the expansion required in the Bank's head-office organization.



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# THE ART GALLERY OF TORONTO

ERIC BERGMAN

*Continued from page 191* wing, are important for their own sakes. Without losing his grip, he could organize these small things into compositions of much greater scope, as when he started with a cactus on a sill and widened his vision to take in the garden view from the window, or when he looked through the weathered rails of the snake fence to the pastoral fields of Ontario, or took such details as raindrops falling on a pool, three daisies by the water's brink, grassy furrows, graceful-limbed shrubs and massed trees, grain sheaves and ploughed fields in the folded hills, and brought them together in a landscape large and serene.

It is not all serene. There is drama, too: the drama of the earth in the shattered stump that at the same time implies the drama of man in

his fight against the wilderness; the drama of industry in the enormous belching smoke-stack; the drama of the human spirit in his tribute to Beethoven's Ninth Symphony.

Gardening, the tender care of growing things, was one of Eric Bergman's lifelong devotions. Another was music. His work was enriched by both, and together they helped transform its conscientious accuracy into poetry. Few who knew him in his mature years, as a modest and methodical man, reserved and withdrawn, perhaps disappointed, though always friendly in his quiet way and infinitely kind, would have guessed that in his youth he sang in the opera and longed to be a ballet dancer, and, as a rebel against authoritarianism, once threw a chair at his teacher's head.

## THE TENTH ANNIVERSARY EXHIBITION OF THE ART DIRECTORS CLUB, TORONTO, 1958

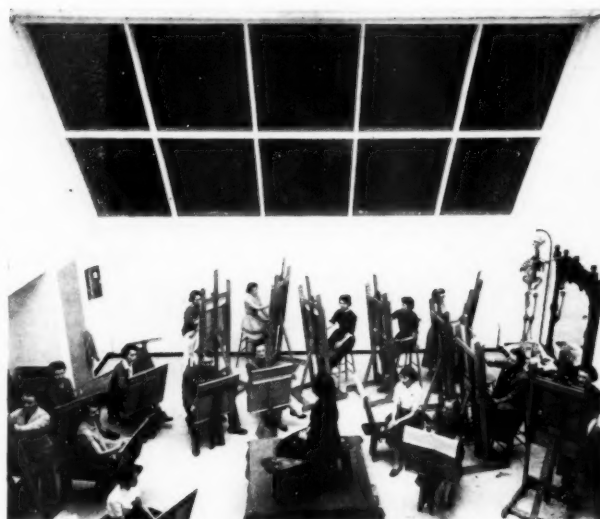
*Continued from page 210* lofty aims and deserve support. However, when the organization backslides into a kind of social club for the promotion of individuals rather than for its original purpose, it is very sad. A remarkable record of achievement has been made by the Society of Typographic Arts in Chicago with a varied program of exhibitions, speakers, tours, panels, clinics and publications. A careful study of its

activities through the years reveals the potentialities of such an organization. At the First World Seminar on Typography in Silvermine, Connecticut, I met three Canadians, Allan Fleming, whose work I had seen before, Franklyn Smith and Jack Trevett. Their knowledge and awareness were refreshing to me; with people such as these, the Art Directors Club should enjoy a productive future.

## THE NORMAN MACKENZIE ART GALLERY AND THE SCHOOL OF ART, REGINA COLLEGE

This prairie city has been blessed with a far-sighted benefactor, the late Norman Mackenzie. His own collection of old-master drawings, paintings and art objects which he acquired in his lifetime, together with funds from his estate, have made possible an outstanding small art gallery and art school within a remarkably short span of years. So, unlike most art institutions which have had to start from scratch, the situation of the Regina art gallery and art school is just the reverse.

The possibilities of the Norman Mackenzie collection, only partially shown at Regina College and barely catalogued in the post-war years, came into focus with the engagement of two young men, Kenneth Lochhead as principal of the art school at Regina College in 1950 and, in the following year, of Richard B. Simmins as curator of the Mackenzie collection. With considerable vigour, backed by the Dean of Regina College, Dr W. A. Riddell, the art school began to function, the cataloguing of the collection was carried out and an exhibition program established. In 1952, with a portion of the Mackenzie bequest, a modern gallery was designed by the Regina architect, Mr F. H. Potrnall, who had consulted with Professor Eric Arthur regarding exhibition



requirements. In this new and suitable setting, the presentation of various exhibitions with a supporting program of lectures and chamber music recitals, stirred up such a response that interested citizens brought about the release of further funds that Norman Mackenzie had earmarked for art school and gallery building purposes in his legacy. These monies were augmented by the University of Saskatchewan and the provincial government, with the result that extensions to the initial building were completed and opened in October 1957 by Mr Alan Jarvis, Director of the National Gallery of Canada.

These extensions were carried out by the architectural firm of J. Izumi, Gordon Arnott and J. S. Sugiyama who have contrived a building which accommodates both art school and gallery. The Norman Mackenzie collection is now suitably displayed as a permanent collection and generous space is provided for changing exhibitions, a large reception area which can be adapted to sundry purposes, a lounge with adjoining kitchen services, business offices and, by no means least, the very necessary receiving and packing workshop. All this has been managed on a comparatively small site, by raising the structure on four stacked levels, somewhat overlapping, connected by a system of stairs which channel visitors and students two ways.

Proceeding into the art gallery on the ground level, immediately at the right is the original, large gallery. Ahead, one may mount a short flight of stairs to the reception area and the gallery housing the Norman Mackenzie collection, or descend to sub-ground level where there are two smaller galleries, offices and the workshop.

At the right of the art gallery is the art school entrance. Here a staircase mounts to the fourth, or studio tier of the building. From this entrance one can go down to the offices and smaller exhibition galleries.

Of outstanding interest in the gallery section is the ingenious use of space to create the sense of even more space. Here the architects have made frequent use of windows without losing display space, which has vanquished the sepulchral atmosphere shrouding many museums and galleries. There is also an up-to-date system of fluorescent lighting diffused through plastic shields. Burlap in agreeable pale tones of colour stretched over poplar plywood wall boarding, provides a practical surface for hanging purposes, and the latest method of sliding suspension rods has been installed to accelerate the changing of exhibitions. Augmenting the antique works of art acquired by Mackenzie, the Royal Ontario Museum has generously lent a choice collection of Chinese and Japanese ceramics and several large Buddhist carvings of



1) Detail of the School of Art entrance showing the fusion with the Gallery and staircase mounting to the School of Art level

2) Interior of the painting studio with a night class. The lighting is daylight fluorescent

3) North side of the Norman Mackenzie Art Gallery, with entrance at left. School of Art, Regina College above and behind, with entrance at right. The skylight serves the painting studio and at far right, a staff studio

3

painted and gilded wood, which enhance the reception area. Young people attending the School of Art and Regina College are kept in close touch with contemporary art trends through the changing exhibitions and, at the same time, have the Mackenzie collection for study reference.

The staff of the School of Art are all young artists who fit well into this fresh and inspiring setting. They work closely together yet each one preserves a distinct personal approach to his or her teaching problems. As an encouragement to their practice as artists, the art school is provided with private studios for its three artist members. There is a well-equipped pottery, a lecture room, a studio for drawing and design and the large painting studio. There is zest and enthusiasm here which makes up for the small body of students. The School of

Art is young in every sense, the group is unhampered by restrictions of space which so often afflict art students, nor do they suffer from being removed from Canada's large urban centres at the beginning of their training because of the gallery's proximity. Linked as they are, the two institutions offer students outstanding advantages for concentrated study, with plenty of room for expansion in numbers.

Awaiting Mr Ronald Bloore, recently appointed Director of the Norman Mackenzie Art Gallery, is an opportunity for developing a richly varied program, using the collections provided by the Mackenzie bequest and the changing contemporary exhibitions in a setting that can hardly be matched elsewhere in Canada. The Norman Mackenzie Art Gallery and the School of Art of Regina College are off to a start glowing with promise.

NORAH McCULLOUGH

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## New Books on the Arts

THE NATIONAL GALLERY OF CANADA CATALOGUE OF PAINTINGS AND SCULPTURE. VOL. I. OLDER SCHOOLS. Edited by R. H. Hubbard. The University of Toronto Press, Ottawa and Toronto. \$4.95.

There was a time when the publication of scholarly catalogues was considered to be not only a legitimate but also an essential task of any museum administration. Today, when popularity, reflected in attendance figures, seems to be the major *raison d'être* of museums, there is less and less time for the painstaking and unspectacular work that goes into a critical catalogue. Nor do administrative bodies of museums see a great need for diverting money into ventures which they regard, perhaps rightly, as of little value or interest for the majority of their visitors. A public that enthusiastically greets ear-phones and canned lectures, and a complete tour of a gallery within a minimum of time, is unlikely to buy an "old-fashioned" type of catalogue which not only requires an ability to read but indeed shifts the burden of study to the visitor himself.

Among the institutions that have not yet yielded to the prevailing trend, the National Gallery of Canada occupies a prominent place. In 1948 it published a scholarly catalogue, essentially the work of Professor Brierer of Toronto. It has now followed up this publication with the first volume of one still more elaborate in which nearly every item is reproduced. The compiler is R. H. Hubbard, Chief Curator of the collection, and the book is dedicated to the works done before 1800. The need for a new catalogue was indeed most urgent in the field of old masters. During the last ten years spectacular acquisitions have been made in this area. It was primarily the paintings from the Liechtenstein collection that helped to transform the National Gallery into a major treasure house, adding excellent works by Simone Martini, Filippino Lippi, Memling, Massys, Rubens, Rembrandt, Chardin and Guardi. In addition, paintings by Gozzoli, Massys, Von Soest, Poussin and Ruisdael have been acquired individually, and a beautiful Hobbema, given to the people of Canada by Queen Juliana of the Netherlands, has been deposited in the National Gallery. The catalogue also contains a small group of sculptures and a few Chinese paintings, several of which are recent additions.

Although the appearance of the book is more sumptuous than that of a mere catalogue, it is obvious that it aims to please the serious student as much as the visitor looking for an attractive gift or a souvenir. The works of art are not only reproduced but described. Their provenances, record of exhibitions, and critical literature have been given in detail. There are also concise biographies for each

painter. Several indexes at the end are thoughtful additions.

I found these sections quite satisfactory, though I should like to mention that in the bibliography on West's *Death of Wolfe*, the two most important discussions in recent literature of this work have been overlooked: Charles Mitchell's and Edgar Wind's articles in the *Journal of the Warburg and Courtauld Institutes*, VII, 1944, p. 20, and X, 1947, p. 159 respectively. I regret also that the author chose not to mention any identification of the personages in this painting, forcing the reader to consult in these matters articles published in 1922 and 1923 in the *Canadian Historical Review*. Less serious is the omission of the article by Klára Garas on Van Dyck's *Christ Blessing the Children* (*Acta Historiae Artium*, Budapest, II, 1955, pp. 189-199) in which she proposed the hardly acceptable theory that the group of people at the right in the painting represents the family of Rubens.

The question of who painted each work evidently is a central problem of any catalogue, and Dr Hubbard has taken great care to record all the opinions that have been expressed about the pictures in his charge. As a result, he made a number of changes, primarily with pictures that had been bought in the earlier and less affluent years of the gallery. Thus pictures which in the catalogue of 1948 were still called Sebastiano del Piombo, Strozzi, Gossart, Floris, Jan Massys, and Zoffany are now listed as anonymous products of the Italian, Flemish, or English schools. A picture formerly called Andrea del Sarto is now only School of Sarto, and one called Anthonis Mor is School of Mor. The cases where a definite new name has been substituted for another one are rare.

Caution, indeed, is the lesson to be learnt from the over-confident attributions of the past. I wonder, however, if caution cannot be carried too far. Thus, what may have been intended as a demonstration of open-mindedness and impartiality, may in some cases be no more than a passing of the critical buck to the "experts," many of whom spent probably less time on the investigation of the case than has been at the disposal of the curator of the collection himself. Is it indeed impossible to decide who the author was of *The Adoration of the Magi*: Tiepolo, or G. B. Raggi as suggested by Morassi? What are the merits of the attributions to Sacchi and Gaulli (the latter proposed by as fine a connoisseur as Zeri) of the portrait of a Cardinal, still listed simply as Italian School? Since I myself have been mentioned as the originator of the idea that *The Death of Adonis*, listed as "Attributed to Van Dyck," may be by Boeyermans, I should like to state here that I now agree with Burchard's attribution of the canvas to

T. Willeboirts. I should like to add that the *Allegory of the Five Senses*, listed as Flemish School is a product of the Bruges School of the latter sixteenth century and was probably painted by a member of the Claeissens family. *The Magdalen*, still going under Van Dyck's name, is certainly not Flemish; a Spanish origin ought to be seriously investigated since the painting is rather reminiscent of works of Carreño. And no matter what the merits of my attribution of the *Portrait of an Ecclesiastic* to Jan Massys (accepted in 1948 but again questioned here), it should be made clear that under no circumstances can it be the work of Jan Provost, Jan Mostaert, Quentin Massys, or Jan van Scorel. To list such a variety of attributions without taking a critical stand, leaves the reader unnecessarily bewildered.

These are small flaws that do not detract seriously from the value of Dr Hubbard's catalogue. It is to be hoped that the remainder of the collection will soon be published in an equally thorough fashion. Once all the volumes are out — including, I hope, one on drawings — the dominant place of the National Gallery among the Canadian museums will be realized everywhere. That almost all of this is the result of work done in the last fifty years is certainly reason for pride, and one can understand the satisfaction with which Mr Jarvis, in his foreword to Dr Hubbard's book, quoted the description of the gallery given by Baedeker in 1898 "in one paragraph set in his smallest type." No catalogue, however, no matter how fully illustrated, will take the place of a building where these treasures can be worthily displayed. What are the chances that the new building of the National Gallery will go up during our lifetime?

JULIUS S. HELD

Editor's note: *The National Gallery will be given the new Lorne Building in Ottawa, to be completed in the autumn of 1959, where it will be able to display, for the first time, all its collections in their entirety.*

GOLDEN SECTIONS. By Michael Ayrton. 219 pp.; 12 plates. London: Methuen & Co. Ltd. (Canadian distributors: Ryerson Press, Toronto.) \$5.00.

This book is worth serious consideration, particularly for its two penetrating, but yet seemingly contradictory, essays on Picasso.

The first one was written quite a few years ago. Ayrton, at that time, sought to expose Picasso as a sleight-of-hand master of pastiche who was quickly ringing all the changes possible on modern painting and so, like the drug given dandelions to make them grow so fast that they exhaust themselves and die, was killing art as we know it with a series of too urgent and clever exercises.

Ayrton, in a second essay written last year, admits now that Picasso is the supreme individual in the world today. He finds his potent gesture, his force of talent in drawing and painting, incomparable. Yet he still claims that Picasso is the victim of his own speed. He

is an acrobat. The still centre of reflection is lacking in him and it is that flaw which will keep him from the ultimate pantheon.

But most of the book is not on contemporary art. It contains, rather, essays that seek to reinterpret certain Italian masters of the past. Each age finds its own way of looking at the art of its predecessors and Ayrton, himself a painter of merit, has sensed the gnawing awareness of incomplete achievement, the frustrated totality of greatness that haunted Giovanni Pisano and, even more so, Michelangelo. He shows how talent often develops into creative greatness through the individual's attempts to break the chains of unlikely environment or unsympathetic social patterns, whereas complete freedom to express often leads only to the aridity of mannerism.

D. W. B.

GERMAN EXPRESSIONIST PAINTING. By Peter Selz. 378 pp., 197 plates (39 in colour). Berkeley and Los Angeles: University of California Press. \$18.50.

When visiting the United States for the first time in 1952, it was one of my greatest surprises to realize that some of the German painters, like Franz Marc and Paul Klee, by means of good colour reproductions, particularly in schools, had perhaps become even more

popular on this continent than in the Old World; yet, despite this, there was little knowledge about the general development of contemporary German art. Wherever German art has been shown here, it has turned out to be strange to the American viewer who is, however, quite accustomed to seeing contemporary French or English, or even Italian and Spanish art. It is true that German expressionist art seems rather rough at first sight. It seems to be just crude in its fight for a new expression when other revolutionaries have never dropped a certain politeness and pleasant appearance. Their colours were even more harsh and their forms even more disturbed than those of their French colleagues. With a typical German preference for profundity they wanted "to penetrate in a new way, directly to the essence of things" and they "believed in creative self-expression as the road to a basic rejuvenation of life in all its aspects."

In 1905, the same year that in France a number of artists, who came to be called *fauves*, started to exhibit their aggressive art, a number of young Germans in Dresden founded *Die Brücke*. These artists were E. L. Kirchner, Bleyl, Erich Heckel, Karl Schmidt-Rottluff, Emil Nolde and Pechstein. Later, in 1911, another group, more artistic and more spiritual, amongst which were Franz Marc, Wassily Kandinsky, Ernst Macke

and later Paul Klee, exhibited for the first time under the name of *Der Blaue Reiter*. A literary magazine, *Der Sturm*, edited by Herwarth Walden after 1910, was another focal point, this time for individualists like Beckmann and Kokoshka. Peter Selz, in this book, only traces these developments to the year 1914. But the whole movement did not reach its full accomplishments until the twenties and early thirties.

The years since 1945 have brought an increasing number of publications on modern German art. Peter Selz' book, without doubt, provides a more careful analysis of expressionism than we find elsewhere, including the sources of the movement. It contains an elaborate bibliography, also a list of the most important German and foreign participants in the major group exhibitions of these years. The book is to be recommended to everyone interested in the German movement in modern art.

FERDINAND ECKHARDT

CONSTANTIN BRANCUSI. By David Lewis. 50 pp., 65 plates. London: Alec Tiranti Ltd. (Canadian distributors: Clarke, Irwin & Company Ltd, Toronto.) \$4.00.

Brancusi was newsworthy, as only a great revolutionary can be, but he was too busy to cultivate a personal legend. All he wanted to do was to be left alone to get on with his

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work, and he used to say to the few writers privileged to meet him: "Promise not to write about me until I am dead." He has been discussed in magazine articles and in books surveying modern art but this little book, as far as I know, is the first he has had to himself. He died in March 1957, at the age of 81, a great artist and a simple, honest man. He wanted to be buried naked in the earth, without coffin or shroud, but the authorities don't understand that kind of simplicity.



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Mr Lewis does well by him. The book, one of the *New Contemporary Art* series, is modest in format, well illustrated and complete with chronology, bibliography and a few of the sculptor's aphorisms. The introductory essay is brief but long enough to give us the essentials of Brancusi's biography and an intelligent and sympathetic interpretation of his work. To those ultra-conservatives who deny the knowledge and sincerity of the pioneer of new forms — the sort who ask the question: "Would you recognize it as a bird if you saw it in a forest and take a shot at it?" — it may come as a

surprise that Brancusi's muscular study of a male figure, made in Bucharest when he was 18, was so precise that it could be used as an anatomical model in a medical school.

But Brancusi's single-minded search, after he had walked from Roumania to Paris, and settled down in solitude, and rejected Rodin's "beefsteak," carried him far beyond that kind of realism. In what Mr Lewis calls his "concentrated dialogue between himself and his material," he turned form into presence, and found a synthesis of struggle and physical labor and contemplation: the idea was, simultaneously, "one of radiation and power, and of infinite cool tranquility; a blending of opposites into unity, of discipline and freedom, of soaring energy and timeless serenity." R.A.

KARL KNATHS. By Paul Mocsanyi. 101 pp., 60 ill. (8 in colour). New York: George Wittenborn Inc. \$5.00.

A book about Karl Knaths is welcome. Since our knowledge of contemporary American painters is almost as full of gaps as the knowledge of Canadian painters in the United States, we are not likely to be familiar with this man, who has lived in Provincetown for nearly forty years and who, as E. M. Benson says in his appreciation, has always held himself apart from the big parade. In spirit, he reminds me of our own stay-at-home solitaires, FitzGerald and Milne, and he is as well worth knowing.

Duncan Phillips of Washington was for many years the only collector of Knaths' painting and nearly half of the 60 works illustrated (eight in colour) belong to the Phillips collection; the book is distributed by Wittenborn for the Phillips Gallery and Mr Phillips contributes an introduction.

Mr Mocsanyi gives us a sympathetic portrait of the man and an insight into his work, though some of his remarks may be misleading. I doubt Knaths himself would agree that "Matter is rather a delusion, a sort of misleading shell that hides the spiritual experience which is for Knaths the essential reality." In his own statement, the painter begins with theory; he says it is the composition and not the rendering of objects that gives meaning to a work; but he says that while shapes and measures of colour may remain abstract, "gradually, at some disconnected interval, they begin taking on the way a certain object looks and feels," and he adds: "While I want the dominant emphasis to be on the plastic element rather than on the natural aspect, still I do not want the result to contradict the object, to intercept my personal visual experience." He begins with theory, but he is soon talking about moored boats and fishing gear, the brown walls of his Provincetown studio, once occupied by Eugene O'Neill and later by Demuth, the ship stove that cost all of 15 cents to move, the morning walk along

the dunes, the Hogarth curves in the neck of the blue heron, the search for empty quohaug shells to mix paint in, the thrill of clean yellow pine chips scattered on the grey moss. "Some shape considered abstract," he says, "suddenly carries the feeling of past experience... Nature thus is retained not as nature in the raw, the source material, but only that part which is capable of being fitted into a pictorial composition..." R.A.

A CYCLE OF GOYA'S DRAWINGS. By José Lopez-Rey. 159 pp., 134 plates. New York: The Macmillan Company. (Canadian distributors: Brett-Macmillan Ltd, Toronto.) \$12.75.

This illuminating study gives a full and searching account of that cycle of drawings which Goya produced probably during the years around 1818 to 1824 when the Liberal struggle in Spain was at its height and when Goya himself, early in 1824, during one of the savage suppressions of the Spanish Liberals, was for a time forced to go into hiding.

The history of that struggle is shown in its relation to the climate in which Goya worked. This background is essential to an understanding of the drawings, but, as Dr Lopez-Rey emphasizes, it is from the drawings themselves, here all excellently reproduced, that he has tried to elicit the nature of the artist's response to the ideas and events which were then taking place. Of the 113 drawings in the series, all but one are in the Prado Museum in Madrid. Although they have been exhibited and reproduced several times, the author, as far as he knows, is the first to have recognized that, with numbers and legends in Goya's hand, they formed a cycle deliberately composed by the artist to embody his version of those momentous years and his vision of Freedom and Truth eventually turning the course of history.

Even if we may not always follow the probing interpretations of the drawings with their enigmatic titles, and if in attempting to do so we may feel we are at times in danger of losing sight of that intense moment of vision which impelled them, in which all is said that matters, yet the author's stated purpose has been accomplished in deepening our understanding of Goya's art as both a human and historical creation. Brutal, poignant, scoffing yet tender, these remarkable drawings convey to us, through the vivid visual qualities of their superbly simple statements, Goya's concern and compassion for what man suffers in his struggle for freedom.

In 1824 Goya left Spain for France to end his days in self-exile in Bordeaux. There he did not cease through his sketches and drawings to comment on the past and on the happenings of the day, and it is interesting to note that of two extant groups of black chalk drawings of this period, referred to by the author, four are in the collection of the National Gallery of Canada. K.M.F.

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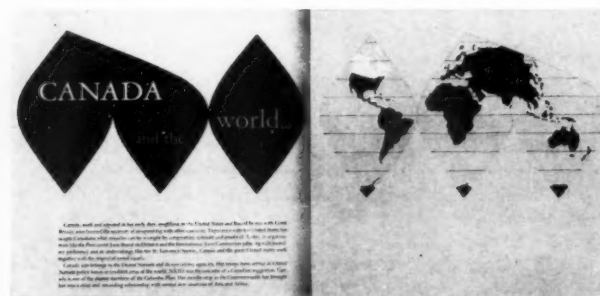
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## DESIGNING THE EXHIBITS: A THREE-YEAR PROJECT

*Continued from page 180* and lettering styles and, most essentially, through the working drawings which were all done by the Exhibition Commission. These fulfilled a further purpose: the production of most of the exhibits was carried out by firms who were awarded contracts for particular exhibits on a competitive three-bid basis, following the normal procedure for government contracts. Thus, in order to achieve consistent quality, fully-detailed working drawings had to be provided.

Exhibition design involves many skills which, in some respects, are similar to those required by documentary film-making. The scholarly papers submitted by the advisory committees had to be transformed into scripts which took into account the limitations of the medium. It was the designers' job to bring the scripts to life, to develop the general mood required and to determine which methods, such as models, animation, dioramas, film-strips, graphic panels, and so forth would best convey the message. With the general design of an area established, the script writer then wrote final texts and selected photographs from which graphic designers made layouts. Models

and renderings were made to show how the completed exhibits would look. Finally, draughtsmen made the working drawings. With the exhibits in production, other skills came into play; carpenters, machinists, electricians, painters, typographers and artists all contributed to the final effect. Aside from the exhibits themselves, there were offices, a restaurant and buffet, a cinema, rest areas and a playground to be planned, equipped and furnished; grounds to be landscaped, guides' uniforms and badges to be designed; a comprehensive souvenir book and a simplified spectators' guide to be designed and produced. As displays were completed in Canada they were coded and shipped abroad in large containers and the job of assembly began on the site. Three years after the first planning began, and a year after construction began on the site, the Canadian contribution to the 1958 World's Fair approached completion. Canadian artists and technicians worked alongside Belgian workmen in the race against time and weather to be finished on opening day. April 17 dawned cool and clear with the Canadian pavilion ready to welcome its international guests.



above: Two double-spreads from Canada, the souvenir book of the Canadian pavilion, designed by Jacques Saint-Cyr

left: Detail of the forestry display, showing a cross-section through a Douglas fir

## IMPRESSIONS OF THE FAIR

*Continued from page 187* of course, but there are also several ingenious efforts in reinforced concrete of which the most interesting is a small theatre designed by Le Corbusier. Wood was used less freely, except in the all-wood Finnish pavilion. But wood textures are common in some displays, especially the Italian, where there is much iron and wood combined in strong patterns with a sturdy masculine feeling for textures, especially against brick backgrounds.

From the outside, the architecture of the Mexican and Brazilian pavilions is of little interest, but the interiors are superb. The Mexican presents arts and crafts, ancient or modern, in ingenious ways. The Brazilian, on a sloping site, offers a great curving ramp sweeping downwards to an enclosed tropical garden. The walls alongside the ramp have photo murals that are at times memorable in their pictorial splendour.

Noted artists of each country have been used, sometimes in special commissions, as Steinberg for a mural in the United States pavilion, Appel for a curved ceiling in the Netherlands section and Archambault for a long terracotta wall in the Canadian building. More often existing art has simply been borrowed for appropriate display, as with the Pre-Columbian sculpture, brought here with great difficulty from distant areas of Mexico. The United Kingdom shows outside its pavilion sculpture by Henry Moore. The French display their art not too effectively, almost carelessly, except in the building of the City of Paris, which has true elegance. Of the commissioned mural paintings the best are perhaps in the Israel pavilion, which has two, both powerfully delineated ones, on the related but separate themes of tribulation and work. But the one by Mario Merola in the lounge of the Canadian pavilion comes high on the list. A Texas millionaire has already asked if he can buy it, dismantle it and take it to Dallas. As for the Belgian artists, their talents were freely used for murals and sculpture in the large areas devoted to private and public exhibits presented by that sponsoring nation. If the Belgian buildings themselves had been in less commonplace taste, their artists might have showed up better. But on the whole, the less said about the display and building efforts of Belgian architects the better. Some of their experiments prove, at least, that any kind of eccentricity is possible if you want to use modern materials and construction for startling but ephemeral purposes.

## L'ART CONTEMPORAIN AU CANADA

*Suite de la page 188* et lance l'avant-garde des peintres canadiens dans le sillon de l'abstraction. Cette dernière expérience a permis à Jean-Paul Riopelle de s'extérioriser avec un succès tel qu'il est le seul peintre canadien représenté aux cimaises de la grande exposition Cinquante ans d'art moderne qui se tient au Palais international des arts du Heysel.

Le deuxième centre d'attraction de l'art canadien, c'est au Palais des Beaux-Arts (rue Royale, à Bruxelles) qu'on le découvrira; trois salles y sont, en effet, réservées à la peinture moderne au Canada. Riopelle est à l'honneur avec William Ronald, abstrait un peu sommaire, et Paul-Émile Borduas, qui a trouvé pour une de ses œuvres, ce joli titre: *Sous le vent de l'île*.

Voici le *Chien et l'enfant* du subtil Alexander Colville et le seul expressionniste du bataillon, Jean-Paul Lemieux, qui cède à un mysticisme parfois fragile. Braque et Lhote n'ont pas laissé insensible Jean

## COMMENTS BY A BELGIAN CRITIC

*Continued from page 189* Among the Canadian artists, he notes at first Shadbolt, Nichols, Tonnancour "whose stroke is as French as his name." Anne Kahane, Nichols and Binning "who has not forgotten either Miro or Ben Nicholson." For his readers he briefly sketches the recent history of Canadian art, and mentions the automatist school started by Borduas in 1946, which so completely overturned existing traditions. From this experiment, he adds, Jean-Paul Riopelle was able to find a way to externalize, with such success, his personality in paint that he now ranks as the only Canadian artist to be represented in this year's great exhibition, Fifty Years of Modern Art, at the International Palace of the Arts at the World's Fair.

He also speaks of a special Canadian presentation in the Palais des Beaux-Arts in uptown Brussels, held in early May. His further comments here follow in direct translation.

"The second centre of attraction in Canadian art is at the Palais des Beaux-Arts in Brussels, in which three rooms are given over to modern painting in Canada. Riopelle is honoured there along with William Ronald, a somewhat summary abstract painter, and Paul-Émile Borduas, who found for one of his works the lovely title of *Sous le vent de l'île*.

"Here is the *Child and Dog* of the subtle Alexander Colville, and the only expressionist of the group, Jean-Paul Lemieux, who gives himself up to a mysticism that is sometimes fragile. The influence of Braque and Lhote have not left untouched Jean Dallaire, whose work is divided between intuition and geometrical wit. One remembers, also, Tanabe, Harold Town, who is a lyrical *tachiste*, the delicacy of Joseph Plaskett, the dragons of Léon Bellefleur, the vigorous graphism of Bruno Bobak, of Kenneth Lochhead and of Albert Dumouchel, who dreams, like Klee, of an 'alliance between the contemplation of the world and the pure exercise of art.'

"The very quality of the drawings and engravings shown at the Palais des Beaux-Arts proves the maturity of this generation of Canadian artists who are participating in the aesthetic adventure of this century. The carefulness of discipline and the susceptibility to emotion inherited from the romantic tradition are the traits of this painting in which love of nature has, little by little, given way to dreams and to introspection.

"Jean-Paul Lemieux's *Visiteur du soir* reminds us, furthermore, that, while lacking a face, solitude has a soul."

Dallaire, qui est partagé entre l'intuition et l'esprit de géométrie. Retenons encore Tanabe, Harold Town, *tachiste* lyrique, le délicat Joseph Plaskett, les dragons de Léon Bellefleur, le graphisme nerveux de Bruno Bobak, de K. Lochhead et d'Albert Dumouchel qui rêve comme Klee à une "alliance entre la contemplation du monde et l'exercice pur de l'art."

La qualité même des dessins et des gravures exposés au palais des Beaux-Arts atteste la maturité de la génération des artistes canadiens qui participe à l'aventure esthétique du siècle. Le souci de la discipline et une émotivité héritée de la tradition romantique, sont les traits de cette peinture où l'amour de la nature a fait, petit à petit, place au rêve et à l'introspection.

Le *Visiteur du soir* de Jean-Paul Lemieux nous rappelle d'ailleurs qu'à défaut de visage, la solitude a une âme.

PAUL CASO



## Art Forum

Dear Sir,

I would like to refer to a few remarks made by Mr Shadbolt in his letter about the last Winnipeg Show, in which he mentions Painters Eleven:

1) Only four members of the group exhibited in this show, hardly "full force" as he suggests.

2) When it comes to a discussion of "sensitivity" and "vitality," I suggest that it would be best to see first a comprehensive exhibition by the Group (as Montreal just did); secondly, that the matter would best be left to critical judgements, unhindered by the prejudice of commitment in paint.

3) To say that the talents of the Group are "by no means uniform or equal" seems to me to be a new high in fatuousness. Can Mr Shadbolt think of a living group of painters in Canada whose talents are uniform or equal?

In closing, I think that it would be best in the future for Mr Shadbolt to remain firmly seated in front of his easel, resisting, if possible, the dangerous temptation to pontificate in a manner suitable to a very much senior painter of irrevocable creative accomplishments.

Yours truly,  
H. TOWN,  
Toronto

Dear Sir,

We should like to announce that work has commenced on an account of the history of the National Gallery of Canada from its founding to the present day. This will be published as a book by the National Gallery to coincide with the opening of the new building sometime early in 1960. We should be very grateful to hear from readers who possess photographs, letters or documents pertaining to the National Gallery in its early days. All communications should be addressed to the undersigned, marked "History of National Gallery," c/o The National Gallery of Canada, Ottawa.

Yours truly,  
F. MAUD BROWN,  
Ottawa

H. O. MCCURRY,  
Kingsmere, P.Q.

Dear Sir,

We have received the second issue of the new *Canadian Art*; I would like to congratulate you on this edition. It looks very good, and certainly, shows improvement. It is quite

vital, and shows many subjects for different tastes.

Yours truly,  
FERDINAND ECKHARDT, DIRECTOR,  
Winnipeg Art Gallery,  
Winnipeg

### Contributors

SIR HERBERT READ is a distinguished English poet and critic. He is the author of several books on modern art. His article in the present number presents, in extended form, the same theme he developed during lectures he gave in several Canadian cities last winter.

DR EDMUND CARPENTER is Associate Professor of Anthropology at the University of Toronto.

LINCOLN KIRSTEIN, who lives in New York, is a writer on the ballet and on the history of art. He is also a director of the New York City Ballet.

TOM WOOD is Chief of the Design Section of the Canadian Government Exhibition Commission; he was an official war artist with the Royal Canadian Navy during the last war.

### Errata

The painting *Table and Chairs #3*, by Michael Snow, on page 158 of the last issue, won first prize in the Winnipeg Show, 1957.

Illustration No. 3 on page 121 of the last issue should have read: *Portrait Bust of a Venetian Nobleman*, by *Allesandro Vittoria (1523-1602)*.

ABCDEF GHIJKLM  
NOPQRSTU VWXY  
ZABCDEF GHIJKL  
MNOPQRSTU VW  
XYZABCDEF GHIJ  
KLMNOPQRSTU V  
WXYZABCDEF GH

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THOMAS HOBBS

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Beaucoup de Canadiens ignorent que leur pays participe depuis de nombreuses années à des expositions outre-mer. Le dernier modèle de traîneau, le chapeau à la mode et un canoë furent exposés au "Canadian Court" du Crystal Palace à Londres en 1851.

En 1906, on confia à un entrepreneur le soin d'établir des plans et de construire un pavillon à l'Exposition de Milan. A cette époque notre architecture manquait de maturité et d'originalité. Une réplique des édifices parlementaires, construite avec de grandes quantités de papier mâché et de plâtre, fut notre contribution à l'Exposition impériale de 1911. A Paris en 1937, notre pavillon ressemblait à un élévateur à grain. Sa forme lui conférait puissance et dignité, mais ce n'était ni un pavillon d'exposition, ni un symbole de notre entité nationale.

En 1938, un concours nous permit d'ériger à New-York un pavillon qui, sans être de premier ordre, avait le mérite de suivre le mouvement international. C'était au moins la reconnaissance d'un besoin d'expression architecturale basée sur certains principes et ayant un but spécifique.

Depuis 1938, l'architecture contemporaine a évolué vers une expression commune aux pays industrialisés. Si l'architecture nationale doit être la synthèse des traditions, des techniques, du caractère géographique d'un pays, une architecture canadienne est de réalisation difficile à cause de l'influence des États-Unis, du caractère bi-culturel du pays, et des différences de climat de l'ouest à l'est, du nord au sud.

Avoir à l'exposition de Bruxelles un pavillon d'expression vraiment canadienne n'était pas tâche facile. On a recouru à de nombreux talents, à une variété de formes d'art et de symboles, et employé une technique véritablement canadienne. Le soudage à haute pression a donné une certaine élégance à la structure d'acier dont le dessin architectural était bien conçu. Les cables de suspension des escaliers et de la rampe représentent l'aspect expérimental.

Le dessin mural, symbolisant la vie canadienne, oeuvre de Louis Archambault, conduit le visiteur à la rampe d'accès. La montée en spirale surplombe une pièce d'eau et s'achève à travers un jardin vertical, création de Norman Slater, dont les feuilles de métal représentent la richesse minérale du Canada. On arrive ainsi à un vaste promenoir entouré de verre ambre et gris. L'éclairage a été soigné. A la nuit, des plans lumineux, des blocs de clarté et des flots de lumière articulent les différents volumes et accentuent certains éléments comme les pétales métalliques qui tournoient.

C'est par le spectacle bien réglé de ces symboles de densités diverses qu'on a tenté de faire connaître le Canada.

## Résumé des articles dans ce numéro

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### Bruxelles: Trois années de préparation

par T. C. Wood

Aux nations qui furent invitées à participer à l'Exposition universelle et internationale, on a demandé de présenter sur le plan humain leur contribution à l'ordre social, économique, culturel ou moral. Le thème choisi par le Canada se divise en trois parties: richesses matérielles et industrie; aspects économiques et sociaux de la vie canadienne; aspects culturels.

La contribution canadienne s'ébaucha dès 1955, trois ans avant l'ouverture de l'exposition. Elle relève de la Commission gouvernementale des expositions, qui eut le concours de hauts fonctionnaires et celui de comités consultatifs formés de représentants d'organismes privés de toutes les parties du pays.

Bien des décisions d'ordre général furent prises longtemps d'avance. Avec le temps, des projets sommaires et imprécis surgirent des plans concrets et positifs. En alliant bon goût et économie, on en arriva à un pavillon à structure d'acier, d'aspect épuré, aéré et impressionnant, qui offrait tout de même de nombreux avantages aux exposants.

Le travail préparatoire de la participation à une exposition requiert talent et compétence technique. Il faut déterminer le thème, écrire les textes, décider des moyens d'expression, choisir les photos, préparer les maquettes. Les dessinateurs de la Commission furent chargés des grandes lignes, et on confia aux décorateurs des diverses compagnies la mise au point des étalages. On créa ainsi de l'atmosphère et de la diversité. L'harmonie et la qualité furent sauvegardées par l'uniformisation des couleurs et grâce à des esquisses et à des modèles d'inscription fournis par la Commission.

Agencer logiquement les salles d'exposition, déterminer la grandeur de chaque étalage, amener quatre millions de visiteurs à voir le plus possible sans trop de fatigue, voilà bien des problèmes à résoudre, sans compter ceux du transport outre-mer, de la construction, l'aménagement de bureaux, d'un restaurant, d'un cinéma, la préparation d'un livre-souvenir, d'un guide pour les visiteurs, le choix d'uniformes pour les guides, etc.

Trois ans après les préparatifs initiaux, un an après la pose de la pierre angulaire, tout ce travail était fait. Oeuvre d'artistes canadiens et d'ouvriers belges, le pavillon du Canada accueillait, le 17 avril 1958, les premiers visiteurs internationaux.

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### Impressions sur l'exposition

par Donald W. Buchanan

Pour ceux qui professent qu'il existe des rapports entre l'architecture et la culture des peuples, l'Exposition universelle et internationale de Bruxelles mérite d'être étudiée.

Il y a de tout: des triomphes d'ingénieur comme le pavillon de la France, de vrais joyaux comme le pavillon yougoslave, oeuvre d'un jeune architecte de Zagreb. Quelques édifices souffrent de raffinement exagéré, tel le pavillon autrichien.

Les lignes pures de la chapelle de l'État du Vatican contrastent avec les triangles et les cubes tronqués du pavillon britannique. Les États-Unis, au moyen d'un dôme et d'un grillage incurvé, ont tenté d'obtenir une spaciousité circulaire. A l'intérieur d'une véritable usine, sous une statue colossale de Lénine, les Russes présentent des répliques de Spoutnik I et de Spoutnik 11.

Le pavillon canadien se dresse à découvert dans un mouvement rectiligne, égayé de brillantes couleurs. Aux étages supérieurs s'entassent de nombreux étalages de dessin et de formes solides. Il y en a trop et il y a trop d'inscriptions. Le pavillon est gai mais son contenu trop sévère. L'entrée imposante et gracieuse, la rampe, les feuilles de métal suspendues de Norman Slater, tout cela est vivant et dramatique, surtout quand la foule des visiteurs s'y presse par un jour ensoleillé.

Les plus petits édifices disent plus en moins d'espace, car l'architecture et les étalages atteignent plus facilement une harmonieuse unité d'expression. Il en est ainsi du pavillon norvégien. L'Allemagne occidentale a réussi, avec des rectangles de verre et d'acier, un modèle trop parfait de géométrie pure qui provoque l'admiration mais n'enchant pas. Verre et acier sont utilisés avec moins de génie, mais avec une plus agréable souplesse dans le pavillon turc. Le pavillon espagnol est un mélange de formes octogonales. La Suisse s'impose par ses techniques d'exposition. Chaque salle du pavillon a un thème unique toujours clairement rendu par des moyens visuels précis.

Le pavillon le plus spacieux, celui des Pays-Bas, comprend deux étages autour d'un étang où de réelles vagues viennent battre avec furie contre une digue massive. La lutte contre la mer est bien le symbole qui convient aux Pays-Bas. Les Japonais ont dit beaucoup avec peu: une main qui relie l'art manuel à des objets de grâce et de précision. On a utilisé du ciment avec succès pour la construction d'un petit mais très intéressant théâtre d'après un dessin de Le Corbusier. Le pavillon de la Finlande est entièrement de bois. Dans le pavillon italien, fer et bois s'amalgament en de virils dessins sur un arrière-plan de briques. L'intérieur des pavillons mexicain et brésilien est superbe. Le Mexique présente arts et métiers anciens et modernes de façon ingénieuse. La rampe du pavillon brésilien descend vers un jardin tropical. Les photos murales sont d'une splendeur picturale.

Nombreuses sont les oeuvres d'artistes de renom: la murale de Steinberg dans le pavillon

américain; le plafond cintré de l'édifice des Pays-Bas; le haut-relief de Louis Archambault à l'entrée du pavillon canadien; deux sculptures de Moore à l'extérieur du pavillon britannique. Les deux peintures murales du pavillon d'Israël sont les meilleures. Celle par le canadien Mario Merola, se classe également en tête de liste. La vulgarité des édifices belges nuit aux oeuvres des artistes qui en ont décoré les salles d'exposition privées et publiques. Quelques-unes des expériences des architectes belges démontrent à quel degré d'excentricité on peut arriver en utilisant des matériaux de construction modernes à des fins éphémères et spectaculaires.

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Eric Bergman

par Robert Ayre

Eric Bergman, qui est mort à l'âge de 64 ans, fut l'un des derniers graveurs sur bois. Il avait appris ce métier en Allemagne et gagnait une somme infime comme apprenti. Il devint un des premiers employés de la manufacture de Brigden, à Winnipeg. Il continua quand même à pratiquer cet art quand la photogravure eût supplanté cet ancien métier. Il exposa avec la Graphic Art Society et d'autres sociétés du même genre.

Il trouvait évidemment plus de satisfaction dans une expression personnelle de son art que dans la reproduction exacte de projets de meubles ou de bijoux pour les catalogues de commande par voie postale. La Galerie Nationale possède bon nombre de ses oeuvres.

Le talent de Bergman était parfaitement adapté à l'illustration de livres, mais les éditeurs canadiens ont peu de demandes pour un tel raffinement et le public en général n'est pas en mesure d'apprécier le métier du graveur. Pendant des années, Bergman se contenta de faire d'exquises petites cartes de Noël pour ses amis.

Comme peintre, Eric Bergman exposa pour la première fois en 1924 avec William Malman et Charles Comfort. Le critique de *Free Press* écrivit alors que Bergman surpassait ses deux confrères par un coloris brillant poussé jusqu'aux limites de l'audace et que ses aquarelles possédaient une force que l'on n'associe pas habituellement avec ce métier délicat. Ce même critique ajoutait plus loin que les efforts de Bergman ressemblaient à ceux du Groupe des Sept.

Bergman ne pouvait savoir s'il s'agissait d'un compliment ou non, comme il ne connaissait pas le Groupe des Sept. Il avait découvert la nature sauvage au cours d'excursions avec Harold Foster et avait été influencé par Walter Phillips. Si cette comparaison était justifiée dans le cas des aquarelles, elle ne tenait plus pour les peintures à l'huile des dernières années. Dans ces huiles, il demeurait graveur et sacrifiait la spontanéité à la précision. La discipline stricte est essentielle à la gravure si elle est parfois un frein dans le domaine de la peinture. Bergman trouvait justement sa

liberté dans les limitations que présente le bois, comme le poète peut la trouver dans les limites étroites du sonnet.

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Tendances récentes de la peinture abstraite

par Herbert Read

L'évolution de l'art moderne a eu deux tendances principales qui correspondent à des tendances contraires de l'énergie psychique. Ces deux tendances sont souvent nommées extraverties et introverties, ceci dû au fait que nos facultés mentales peuvent être dirigées soit vers le monde extérieur des objets, elles servent dans ce cas à établir les limites et la définition de ces objets; soit au contraire, vers le monde intérieur de l'expérience subjective, dans le but, une fois de plus, de définir la limite et de décrire la nature de telles expériences.

Il n'existe actuellement aucune possibilité de limiter l'activité que nous nommons *art* à l'une ou à l'autre de ces tendances. Selon notre propre nature psychologique, nous pouvons préférer un art extravert ou introvert; mais, en qualité de critiques, de philosophes d'art ou de professeurs d'art, nous devons être prêts à compter avec ces deux tendances de la création artistique.

Il est deux méthodes de transformation psychique qui correspondent aux tendances extraverties ou introverties. Il existe une distinction bien connue en psychologie (elle remonte à William James) entre deux modes de pensée — la pensée directe ou logique et la pensée fantasmatique. La première s'exprime à l'aide de mots; selon Jung, c'est une pensée conforme à la réalité qui entraîne la fatigue et qui, pour cette raison, ne fonctionne que pendant de courtes périodes. Mais il est un autre genre de pensée qui n'est pas contrôlée: "Nombre de nos pensées, affirme James, sont des successions d'images suggérées les unes par les autres, une sorte de rêverie spontanée dont semble capable l'homme à l'état brut. Elles mènent toutefois à des conclusions rationnelles tant pratiques que théoriques." Ce second genre de pensée n'engendre pas la fatigue.

Freud a découvert que les rêves ont une tendance à la régression, au retour à la mémoire de l'enfance; Jung, pour sa part, prétend que nos rêves et notre pensée fantasmatique nous reportent encore plus loin, soit à la première enfance de la race. La pensée du rêve est le type de la pensée primitive et pré-logique des premiers stades de la culture humaine. Les psycho-analystes sont portés à affirmer que non seulement les mythes anciens, mais encore toutes les formes d'art découlent de la pensée non-dirigée. Ce qu'ils n'expliquent à peu près pas, c'est le processus de création que l'on peut découvrir dans toutes les véritables œuvres d'art. Un rêve peut être incohérent, mais l'œuvre d'art est d'ordinaire cohérente, composée; on se demande alors comment une œuvre d'art peut-elle être

composée sans mettre en cause des facultés rationnelles et logiques? Serait-il possible que la fantaisie elle-même puisse être dirigée?

Voilà la pierre d'achoppement. Si nous croyons qu'une telle pensée non-dirigée peut quand même être volontaire, consciente, nous nous contredisons. Il est préférable d'adopter la technique familière aux anciens Chinois; elle consiste à laisser la pensée dirigée se transformer d'elle-même en pensée non-dirigée. Selon Jung, le conscient est toujours en éveil, soit qu'il empêche, qu'il corrige ou qu'il nie, ne laissant jamais libre cours au processus psychique. Il serait simple de laisser libre cours à notre pensée si la simplicité n'était justement pas la plus difficile des choses; il s'agirait seulement d'analyser attentivement le développement de tout fragment de la fantaisie.

C'est d'ailleurs le procédé des peintres que j'étudierai au cours de cet article: Ils étudient objectivement le développement d'un fragment de fantaisie, et lorsqu'ils obtiennent le contrôle de ce développement, ils sont en mesure d'interpréter la fantaisie à l'aide de la critique, ou, selon Jung, de l'*esthétiser*. Il n'en demeure pas moins vrai que la forme essentielle a d'abord été conçue dans l'inconscient — l'esthétisation consciente de cette forme devient le contrôle conscient des moyens d'expression — la ligne, la couleur et la facture du tableau.

Il est quantité de phénomènes que nous ne connaissons pas et qui se forment dans les profondeurs de l'inconscient. Dans les couches les plus profondes de cet inconscient, il existe un processus de création qui transforme le matériel premier de la pensée en *icônes*. Le terme *icône* est ici employé au lieu de symbole qui serait obscur. Une icône est une image engendrée par le *materia primordialis* de l'inconscient; son but est de fournir une réciprocité objective — un objet ayant forme et couleur, qui puisse répondre à une nécessité intérieure. Il se peut que nous ne puissions jamais définir cette nécessité; vouloir la définir équivaldrait à se laisser aller à la pensée dirigée à l'aide de mots alors que ce processus est limité aux formes. Cette nécessité ne relève toutefois pas d'un procédé automatique comme le rêve. L'artiste travaille en premier lieu sur des fonds mystérieux et quasi informes; il peut les préparer d'une façon mécanique, au hasard des coups de pinceau. Puis il commence à élaborer sans pour autant se servir de procédés logiques ou verbaux, mais en procédant quand même par étapes volontaires. Il obtient enfin une image dont il peut difficilement expliquer l'origine ou la signification, mais qui ne représente pas moins pour lui quelque chose de valide, de vrai, de profondément nécessaire; en somme une *présence* vitale. Il est impossible de donner à cette image un sens tel que nous en donnons aux mots. En fait, elle peut avoir plusieurs significations et revêtir un sens différent pour diverses personnes. Telle l'image de la croix qui a été celle de plusieurs religions sans avoir toujours la même signification.



Les nouveaux développements de la peinture que je vais maintenant analyser sont toutes les formes d'art déterminées par la nécessité intérieure — par ce besoin de projeter, tout comme la pensée fantaisiste, une activité psychique différente de la pensée logique. Je crois que ce genre d'art n'est pas le même que les types antérieurs d'art fantastique, comme le surréalisme, le cubisme analytique ou synthétique, qui sont décidément logiques dans leur processus. Il s'agit d'un art autre, comme l'a dit Michel Tapié. Mais avant d'accepter cette définition, j'aimerais considérer les peintures de Kandinsky exécutées entre 1910 et 1913. Comme le dit Lorenz Eitner, l'étape vers une peinture décidément non-objective, dans l'œuvre de Kandinsky, fut franchie d'une manière assez subite. On retrouve des formes d'un caractère carrément non-objectif dans ses études graphiques plutôt que dans ses études colorées. Il s'agit de dessins à l'encre, où le trait parfois aigu, parfois effacé, suggère le mouvement et la tension sans s'attacher à décrire des formes naturelles. Eitner ajoute que l'intérêt de Kandinsky pour l'art primitif et pour celui des enfants peut avoir joué un rôle dans la création de ces exercices non-objectifs. Ce n'est pas avant 1913 que Kandinsky semble s'être intéressé à utiliser ces formes non-objectives dans ses peintures à l'huile, même s'il en prévoyait la possibilité en 1910 alors qu'il rédigea son traité: *Sur la Spiritualité dans l'Art*. Dans ce traité, il distingue clairement les étapes successives qui l'ont amené à l'art non-objectif: "J'ai ajouté des reproductions de quatre de mes peintures, dit-il. Elles représentent trois sources différentes d'inspiration — une impression directe de la nature exprimée uniquement à l'aide de moyens picturaux. Je l'appelle *Impression*. Une expression très inconsciente et spontanée du caractère intérieur et immatériel de la nature. Je l'appelle *Improvisation*, et, enfin, une expression d'un sentiment intérieur formé très lentement, retravaillé à plusieurs reprises et d'une façon presque pédante. J'appelle cette dernière *Composition*; la raison, le conscient, le but y jouent un rôle prépondérant. Mais il ne demeure rien à la suite du calcul, si ce n'est le sentiment."

Le développement ultérieur de l'art de Kandinsky devait être dominé par la raison, le but et le conscient. Il devait abandonner peu à peu cette expression très inconsciente et spontanée du caractère intérieur, de la nature immatérielle. Eitner ajoute qu'il est certain que Kandinsky préparait ses compositions avec un soin extraordinaire, qu'avant de se servir de son pinceau, il savait déjà ce qui allait se produire. Il est surprenant d'apprendre que les formes apparemment accidentelles, que les plus infimes taches étaient précédées par de longues études. Rien ne serait plus faux que de voir en ces compositions une expression émotionnelle désordonnée. Ses peintures non-objectives sont d'admirables produits de la concentration intellectuelle; elles ont été conçues par une

imagination visuelle peu commune doublée d'une mémoire visuelle phénoménale.

Je voudrais maintenant faire une revue très rapide de cet art nouveau dicté par la nécessité intérieure. Ce n'est pas un type d'art uniforme — il y a trois ou quatre tendances distinctes et ni les termes *tachisme* ou *peinture d'action* ne peuvent les résumer. Il est sûr que Jackson Pollock soit à l'origine de la peinture d'action et que ce terme ait été associé avec son nom parce qu'il avait coutume d'utiliser des façons fort variées pour poser la peinture sur la toile, l'une d'elles consistant à laisser couler la peinture à travers des boîtes trouées. Riopelle arrive à des effets semblables à l'aide de pinceaux ou du couteau à palette. Mark Tobey, dont le développement révèle l'influence directe de la calligraphie japonaise, a une technique beaucoup plus méticuleuse. Mais si l'on projette ses œuvres agrandies sur un écran, on retrouve un fouillis de lignes qui s'apparente à celui des deux peintres pré-cités. Dans le même groupe, j'inclus Sam Francis, également originaire de la Côte du Pacifique et qui, comme Tobey, révèle une certaine influence orientale. Ses formes sont cependant plus fluides et ses couleurs possèdent des reflets éthérés que ne peut rendre la reproduction.

Selon Shelly, le poète tient son inspiration d'un panorama cosmique, d'un élément illimité à travers lequel les formes voyagent comme des nuages. Kandinsky utilisait un vocabulaire semblable quand il parlait des symphonies de formes qui naissent du chaos des éléments cosmiques et que nous appelons la musique des sphères. La plus récente image de l'univers qui nous soit offerte par les astronomes est celle qui provient d'une explosion infinie de la matière, d'un état de création et de destruction constantes, dans lesquelles nous trouvons pourtant un début de forme et de structure, de constellations et de mondes finis qui laissent percevoir la retraite infinie des formes parfaites.

Ce sont de telles formes que les artistes qui nous occupent recherchent sous le voile du conscient, des formes qui n'ont pas de signification représentative. C'est Sam Francis qui a le mieux atteint à ce but; il a recherché avec une honnêteté passionnée à retrouver cette *réciprocité objective* des profondeurs de son être. Georges Duthuit a dit de lui qu'il n'était pas original mais original, voulant préciser que Francis ne cherchait pas à exprimer les excentricités d'une personnalité, mais plutôt une sorte d'essence primordiale.

Sam Francis est quelque peu isolé du groupe tachiste comme le sont d'ailleurs quelques peintres qui sont habituellement associés avec ce groupe. Même s'ils exposent dans les mêmes galeries, leurs buts ne sont pas nécessairement identiques. Il est possible qu'ils aient été tachistes au départ, mais ceux auxquels je songe débutent avec une esquisse qui a une ressemblance superficielle avec un tableau de Sam Francis. Ils manipulent le pinceau jusqu'à ce qu'une image prenne

forme. Ce processus peut être très rapide ou très long. Mais pourquoi le peintre s'arrête-t-il à un certain moment en criant: "J'ai trouvé?" Pourquoi telle forme a-t-elle plus de signification qu'une autre? Je crois qu'il faut se borner à répondre que de telles formes deviennent valables quand elles sont trouvées — qu'elles exercent une sorte de pouvoir, en premier lieu sur le peintre, et lors d'une exposition, sur le spectateur.

Je n'aime pas à expliquer ce pouvoir par le mot *magique* qui implique une notion de forces occultes avec lesquelles ces peintres n'ont évidemment rien à voir. Je préfère parler d'un certain procédé de cristallisation qui ne nécessite pas l'intervention du conscient et qui nous offre une forme plus ou moins complexe qui nous séduit pour des raisons plus ou moins connues. Je serais porté à dire que pour l'artiste et pour l'amateur d'art, point n'est besoin de savoir pourquoi! On peut admirer une œuvre d'art mexicaine sans connaître son sens symbolique. L'art préhistorique ou oriental nous proposent des formes que nous n'admirons pas uniquement pour leur harmonie, mais parce qu'elles possèdent un pouvoir supra-réel et non-esthétique qui demeure absolument mystérieux. Le principe vital que comportent les créations des artistes modernes est celui-là même de l'artiste, une vitalité inspirée par son propre souffle. Pour décrire ces formes essentielles, je préfère le terme *présence*. Une peinture de Fautrier ou de Dubuffet peut être très indéterminée, peut sembler comme une coagulation de matières irrégulières sans autre limite que les bords de la toile, et pourtant, de cette surface volcanique émerge une présence.

Quelle est la nature de cette forme finalement fixée sur la toile? Je ne peux pas interdire de telles formes; elles proviennent d'une région mentale où les mots n'ont plus de signification. Certes, parfois, les artistes leur donnent un nom comme nous en donnons un aux constellations du ciel. Nous savons aussi que les constellations ne sont pas situées au hasard, qu'elles sont déterminées par des lois universelles. Dans le même ordre d'idée, nous savons que l'image du peintre, ses formes ne sont pas sur la toile par pur hasard — les différents mouvements de son pinceau ont été déterminés par des lois universelles. Nous pouvons croire qu'il s'agit là d'une vraie manifestation du mystère de notre propre existence.

#### p. 204 L'Exposition du dixième anniversaire du Art Directors Club, Toronto

par Noel Martin

Je n'ai pas l'habitude d'agir comme critique. Mais je dois me soumettre à cette tâche depuis que j'ai reçu un certain nombre de photographies de l'exposition qui eut lieu à Toronto à l'occasion du dixième anniversaire du Art Directors Club.



J'ai pu tout d'abord apprécier les qualités du projet d'Esso; qualités de clarté et d'agressivité. Les caractères italiques offrent un contraste de bon aloi avec les lettres majuscules en caractère gothique. Je ne vois cependant pas l'utilité de souligner les deux mots dans la partie en italique qui attire pourtant suffisamment l'attention par elle-même. Je crois que cette habitude de tout souligner relève de l'influence des manuscrits composés au dactylographe.

Comme ensemble, les annonces des journaux commerciaux remportent la palme de l'exposition. Il faut dire qu'elles ont été conçues à l'intention des membres de l'industrie des arts graphiques, des photographes et des imprimeurs. Ces personnes sont en mesure d'encourager la qualité artistique dans l'industrie et d'en favoriser l'expansion. Des ouvrages de ce genre ajoutés à ceux qui sont exécutés à la demande des agences sociales, des églises et des écoles, ont toujours offert une occasion magnifique d'œuvrer dans des directions nouvelles.

L'annonce en blanc et noir de Knoll est excellente et bienvenue dans un monde où l'annonce en général est tellement stéréotypée. Celle de Knoll, comme d'ailleurs ses créations dans le domaine du mobilier, reflètent une belle compréhension du monde contemporain; que peut-on souhaiter de mieux? Voilà certes, une réalisation qui ne peut manquer d'éclairer sur le rôle que peut jouer le dessinateur graphique, à l'instar du dessinateur industriel et de l'architecte: donner une forme à notre siècle! Je ne peux souffrir ce genre de dessinateur industriel qui se croit obligé de justifier son rôle en parlant de son travail prétendument plus sérieux, que ce soit la peinture ou la gravure. L'esthétique industrielle contemporaine est d'une nécessité vitale; c'est le besoin qui engendre l'art.

Les annonces à l'intention des galeries d'art privées sont généralement bien conçues, particulièrement dans le cas de l'exposition de gravures japonaises. Les couvertures pour la revue *Mayfair* sont également intéressantes, sauf l'ornementation en mosaïques qui décore l'une de ces couvertures et qui révèle un cliché d'usage courant. L'emploi parfois trop facile de tels clichés ou autres trucs doit être évité.

Le domaine de l'illustration est réservé aux bons dessinateurs qui possèdent des connaissances sur l'histoire de l'illustration. Ben Shahn et Saul Steinberg ont eu autant d'imitateurs que l'annuaire téléphonique contient de noms. La profondeur de Savignac, d'André

François et de Robert Osborn nous prouve que l'illustration a droit d'existence malgré la photographie.

Le but du Art Directors Club est de promouvoir et d'encourager des créations originales et de fournir au public une meilleure compréhension des buts de l'art graphique.

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#### Sculptures d'ivoire des Esquimaux de la Baie d'Hudson

par Edmund Carpenter

Les Esquimaux n'emploient pas de termes susceptibles de suggérer les mots *art* ou *artiste*. Ils ne font d'ailleurs aucune distinction entre les objets utilitaires ou décoratifs. Les Esquimaux ont pour devise: "L'homme doit bien faire tout ce qu'il fait."

Quand le sculpteur tient dans sa main l'ivoire à l'état brut, qu'il le tourne et le retourne, il murmure: "Qui es-tu? Que caches-tu?" Et puis: "Ah, un phoque!" Il ne commence à peu près jamais, du moins d'une façon consciente, à sculpter un phoque, par exemple; mais il prend l'ivoire dans sa main et l'examine pour en découvrir les formes secrètes. Si elles ne sont pas dès lors apparentes, il sculptera au hasard jusqu'à ce qu'il les découvre, tout en s'accompagnant de chansons. Lorsqu'il aura trouvé cette forme, c'est alors que le phoque apparaîtra. Mais il ne l'a pas créé, inventé; le phoque était toujours présent; il lui a simplement permis de sortir de sa cachette.

Les Esquimaux n'ont pas d'équivalence pour nos termes *créer* ou *faire*, qui impliquent un apport personnel sur la matière. Leur terme qui s'en rapproche le plus est *travailler sur*, qui suppose quand même un acte volontaire, mais très atténué. Le sculpteur n'exige jamais de l'ivoire des formes qui ne seraient pas propres au caractère, à la nature de cette matière; il obéit plutôt au matériau qui tente de devenir lui-même, et c'est ainsi que la sculpture est continuellement modifiée selon les exigences de l'ivoire.

Les grands artistes que nous connaissons ont certes parfois pensé de la même façon et ont adopté une expression semblable, mais avec cette différence qu'ils faisaient figure d'exception au sein de leur propre culture. Ils adoptaient cette conception indépendamment et seulement après réflexion, au contraire des

Esquimaux qui héritent cette façon de travailler en même temps que leur langue maternelle.

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#### Alex Colville

par Lincoln Kirstein

Dans le domaine de la peinture et de la sculpture contemporaines, toutes les licences sont permises sans aucune considération pour le métier ou le respect des traditions, contrairement au domaine de la musique, de la poésie et de l'architecture. Un Stravinsky, par exemple, fait figure de novateur par un contrôle extrême de sa technique. Dans le domaine de la peinture, le culte de la personnalité s'arroge tous les droits.

C'est ainsi qu'un peintre tel qu'Alex Colville souffre d'un certain isolement que partagent quelques autres peintres méticuleux, en Angleterre et aux États-Unis. De tels peintres ne se préoccupent pas des modes contemporaines, le culte de leur propre personnalité ne les affecte en rien; ils ne songent qu'à acquérir une technique qui rendra plus aiguë leur vision du monde. Même si leur compréhension de la nature peut être différente, ils ont une ressemblance commune. Ils apportent tous une attention infinie à parfaire la surface de leurs tableaux. Ils ressentent tous ce même besoin d'interpréter les formes humaines, celles qui requièrent le plus de discipline et qui apportent aussi le plus de satisfaction.

Alex Colville vit dans une province reculée, mais il est peu de naïveté dans sa peinture. Ce n'est pas un provincial. Il a visité les grandes villes et connu les grands musées; il a été en mesure de se pencher sur les problèmes de l'art avec une attention que ne permet pas la rumeur des grandes capitales. Colville a choisi de peindre l'homme et les animaux au sein de la nature; parfois il y a introduit la machine, s'aventurant alors dans les domaines jusqu'alors réservés à la publicité commerciale. Mais il a réussi à suggérer l'immensité de l'espace où nous entraîne la machine. L'envoûtement de ses trains, d'un cheval errant sur une voie ferrée, l'étreinte d'un soldat et d'une fille face à une locomotive impatiente n'étaient, certes pas, des sujets poétiques d'une inspiration facile; ils réussissent pourtant à s'imprimer dans notre mémoire.

Colville n'est pas un illustrateur. Même s'il possède des qualités littéraires, ses formes, ses personnages ne racontent pas d'histoires; ils prennent figures de symboles.

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